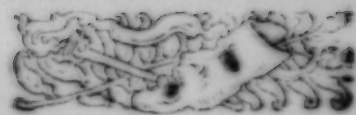


THE NEW YORK



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*Yours sincerely,
Helena Modjeska,
1891.*

AT THE THEATRES.

Lyceum.—The Dancing Girl.

Lyceum, 1139 Broadway, N. Y. City. Produced Aug. 31.

The Duke of Guisebury..... F. H. Sothern
Hon. Reginald Slingsby..... Morton Sellen
David Ives..... Augustus Cooke
John Christison..... Wright Huntington
Mr. Crake..... Odell Williams
Stephen Grant..... H. W. Montgomery
Gouldpink..... Rowland Buckstone
Faith Ives..... Virginia Harned
Drusilla Ives..... Bessie Tyree
Sybil Crake..... Jennie Dunbar
Lady Hawtry..... Kate Pattison-Sellen
Sister Beatrice..... Blanche Weaver

The Dancing Girl, the play by Henry Arthur Jones, that has been running for several hundred nights in London, is likely to attain considerable approval in this country. That, at least, was the judgment of the audience in attendance at the initial performance at the Lyceum on Monday evening.

The piece is at once artistic, effective and entertaining. If there is any flaw in the construction it consists in the preachy soliloquies allotted to the Duke. Too much thinking aloud on the stage is decidedly tiresome to a modern audience.

The stage management was not all that it might have been in the third act, and those assuming the parts of English society types will require a deal of rehearsing before they seem anything like a London drawing-room gathering.

E. H. Sothern did some racy character work in the role of the Duke of Guisebury. There was not very much about him to conform with the Duke's reputation of being one of the "wickedest" men in London, but he portrayed the sentimental and humorous phrases of the part with unquestionable skill.

Morton Sellen gave a racy delineation of the Hon. Reginald Slingsby. Augustus Cooke as David Ives presented the character with dramatic impressiveness.

Wright Huntington was less successful with the role of the young Quaker, John Christison. He missed an opportunity for fine acting in the scene with Drusilla in the second act, by ranting and overacting.

Virginia Harned as Drusilla Ives acted the comedy scenes with telling effect, but did not appear to equal advantage in passages that required intensity and dramatic force.

Jennie Dunbar gave a charming sketch of Sybil Crake, but her accent was rather too American for an English girl.

Bessie Tyree as Faith Ives, was well made up as a demure little Quakeress, and carried out the spirit of the role with excellent results.

Blanche Weaver, Kate Pattison-Sellen, Rowland Buckstone, Odell Williams and others acquitted themselves creditably in minor roles.

The plot deals with a love episode, in which the Duke of Guisebury, John Christison and Drusilla Ives are concerned. Christison is a Quaker youth, and Drusilla is of the same persuasion. The latter's family are led to believe that she is earning a livelihood in London in a modest occupation, while in reality she has become a favorite dancer and is well known in London drawing-room circles.

Drusilla coquettes with Christison, but refuses him when he asks her to marry him. The Duke in turn refuses to marry Drusilla, when she suggests that he make her a Duchess, although he loves her and has spent a fortune in gratifying her every whim. Afterwards when the Duke is on the verge of ruin, he changes his mind, but Drusilla has no use for a ruined nobleman, and declines the empty honor of becoming the Duchess of Guisebury.

Before parting the Duke gives a grand *fete* in her honor. David Ives, Drusilla's father, who is looking for her in London, finds her in the midst of all this revelry. His efforts to take her away from London are unavailing, he denounces her as a wanton and leaves her with a father's curse.

Drusilla rushes after him, and the Duke is about to commit suicide by taking poison, as he is penniless and has caused so much misery. At this point he is saved by Sybil Crake, a young girl whose life he had saved by pulling her out from underneath his own horses when they were about to trample her to death. He reforms, returns to his island home, and takes personal charge of the breakwater he had ordered built to save the islanders from destruction. The Duke marries Sybil, John Christison consoles himself with Faith Ives, while the unfortunate Drusilla dies in a foreign land.

The scenic settings in general, and notably that of the third act, were realistic and picturesque.

Star.—The Club Friend.

Star, 1139 Broadway, N. Y. City. Produced Aug. 31.

Perceval Jarvis, M. D..... George Frederick Nason
Abram Oaks..... Charles A. Soley
Evelyn..... Isadore Rush
Sybil..... Percy Haswell
Makepeace Frawley..... William Davidge
Margaret..... Mary Myers
Mae Wilson..... William Friend
Mr. Stuyvesant Filbert..... Roland Reed

On Monday evening the Star Theatre opened its doors for the season with Roland Reed in his new play, *The Club Friend*.

The Club Friend is an unquestionable success. The comedy is bright, the lines are witty

—although not always original—and the interest is sustained capably throughout.

The piece created great amusement among the brilliant audience of Monday night, nearly every other line raising a laugh. Mr. Reed has a play in *The Club Friend* which fully explains the success he has made with it out of town.

Abram Oaks is the husband of a wife ten years younger than himself, and father of a charming daughter, who resembles her mother to an extraordinary degree.

Mr. Oaks meets a man at his club one night. He is a genial, story-telling, California millionaire, and Oaks asks him to visit his house.

Twenty years before this Mr. Filbert had met Mrs. Oaks. She was then a charming girl of sweet sixteen, and he had loved her. However, as he was possessed of more affection than money, the young lady's parents did not view his suit favorably, and so Mr. Filbert migrated to the far West, where he succeeded finally in accumulating a fortune.

On the night before he goes to dine with his friend Oaks, Filbert meets Miss Sylvia Oaks at the house of a mutual friend, and as the daughter is the very image of what his former love was the amatory passion is once more aroused in the worthy Filbert. He beseeches his hostess—one Mrs. Frawley—to introduce him to the young girl's family, totally ignorant of the fact that Miss Sylvia is the daughter of his club friend. It thus follows that Mr. Stuyvesant Filbert has two appointments on the same day at the same house with the various members of the same family.

When Mrs. Oaks is informed by her husband that he has invited his club friend, Stuyvesant Filbert, to dinner, that worthy lady is greatly overcome. She remembers the love of twenty years ago, and is in blissful ignorance of the fact that by a curious chance this love had been transferred to her daughter. When she discovers this fact a nervous attack follows, and she begs her husband to put off the invitation. The husband reluctantly consents to do so, but Mrs. Frawley, knowing of all this, brings her object to the house.

Filbert meets Mrs. Oaks and finally tells her of his feelings for her daughter. The mama recovers her composure, and, when Mr. Oaks returns home, he finds his wife and his club friend enjoying an animated *tête-à-tête* in the conservatory. Jealousy is aroused and a series of complications arise. Finally everything is satisfactorily arranged, and Filbert leads Miss Sylvia to the altar.

The character drawing is very neat particularly the characters of Stuyvesant Filbert, Abram Oaks and Makepeace Frawley. Mr. Reed as the happy-go-lucky Filbert was capital, and he was called out at the end of each act.

Charles A. Smiley made an energetic Abram Oaks, a merchant of the old school, while William Davidge gave a most amusing sketch of Makepeace Frawley. He and Mr. Smiley divided the honors with Mr. Reed.

Percy Haswell made a sweet Sylvia and Isadore Rush, after overcoming a little nervousness, was good as the wife.

Mrs. Mary Myers gave a good performance as Mrs. Frawley, and William Friend made a bit as the Frawleys' idiotic son.

The stage settings were unusually dainty and sumptuous. The toilets were exceedingly pretty.

Mr. Reed had to make a speech before the curtain, and beamed with pleasure at the success of Sydney Rosenfeld's play.

Bijou.—Niobe.

Bijou, 1139 Broadway, N. Y. City. Produced Aug. 31.

Peter Amos Dunn..... William F. Owen
Cornelius Griffin..... Charles Cotte
Princess Innings..... Arthur F. Buchanan
Jefferson Tompkins..... Cecil Germain
Parker G. Silva..... W. T. McNeill
Caroline Dunn..... Isabelle Coe
Helen Griffin..... E. A. Eberle
Beatrice Silva..... Jessie Storey
Maud Edna Hall..... Maud Edna Hall
Mary..... Jessie Stoffer
Madeline Wilson..... Ruth Hamilton
Niobe..... Carrie Turner

Niobe should please many a New York audience. It is abundant in humor, which, however, is rarely violent, boisterous; but mild and fanciful. It is a relief from the bare and bombast of the prevailing farce-comedy.

The situations are not intense but they are odd, and they are frequent enough to make the comedy lively.

Carrie Turner, as Niobe, achieved a distinct personal success. She moved and spoke with an accuracy that was classic but still graceful. She never let one forget that her life and associations were of the days of ancient Egypt.

William F. Owen, as the perplexed Dunn, was not satisfactory. He grimaced and turned up his eyes, but his comedy lacked unction and sincerity.

Isabelle Coe impersonated a rather flaccid character, the wife of Dunn. Her face and figure enhanced the stage picture.

Maud Edna Hall played the part of a pretty girl, and looked the part.

The coming to life of a statue and the consequent diverting *contretemps* have already been made the theme of a play. In the present case it is Niobe who revives in an unex-

pected environment to the consternation of herself and those about her.

Every one who has thumbed books on mythology knows that Niobe was the daughter of Tantalus and the wife of Amphion, King of Thebes. Her pride in her children provoked Apollo and Diana, who slew them. Whereupon grief so overcame Niobe that she turned into a stone statue, and gushed fountains of tears.

Last night Niobe was vivified because two electric wires crossed beneath her feet at the residence of an Insurance company manager. The statue belongs to an art enthusiast named Tompkins, and has been insured and taken in storage by the insurance manager, who is named Dunn.

Dunn's family are at the theatre when the beautiful Niobe steps from her pedestal. He is startled and at a loss how to explain the presence of the goddess to them on their return. But he remembers that a governess, who has sent her trunks in advance, is expected in a day or two, and he hits upon the idea of dressing up Niobe as the governess and introducing her as such.

Here the complications begin. Niobe, who is all tears, breaks down and weeps on the breast of Dunn, whom she calls Petros on the slightest provocation. The discovery of her in that attitude awakens the jealousy of his wife and the indignation of his wife's sister, Helen Griffin.

Dunn makes many efforts to explain matters, but succeeds only in appearing to be a greater reprobate by every word and action. Eventually he manages to make clear the truth. The art enthusiast falls more in love with the flesh and blood Niobe than with the statue. He proposes, and is accepted.

Into these misunderstandings comes the real governess to obtain love letters written by Cornelius Griffin to her sister. The governess and her impersonator, Niobe, are mistaken for each other, and thus a fresh vein of complications is opened.

The scenery was tasteful and substantial. It was painted by H. C. Weed. The stage was set from special designs of W. H. Day.

Casino.—Indigo.

Spectacular opera in three acts. Music by Johann Strauss. English libretto translated and adapted by Max Freeman and E. J. Smith. Produced Aug. 29.

Fantasia..... Pauline L. Allemand
Tofana..... Louise Beaudet
Radamanta..... Eva Davenport
Ranana..... Villa Knox
Zuleima..... Midge Vorke
Indigo..... Edwin Stevens
Janio..... Ferdinand Schuetz
Romadour..... Harry Macdonough
Hanki Panki..... Max Figman
Arrabi Jabas..... A. W. Tams
Ali Baba..... Jefferson De Angelis

The production of *Indigo* at the Casino on Tuesday evening of last week was a disappointment to the brilliant audience that had assembled in the hope of deriving unalloyed enjoyment from the performance.

The scenery and costumes were a glittering success. The music was passable. The libretto was simply childish.

The fun was of the Punch and Judy order. Edwin Stevens as Indigo was two-thirds stomach in his make-up. The royal stomach also formed the bulk of his comedy work. His ventriloquist gymnastics, however, did not strike the audience as particularly funny. It should be said in extenuation of Mr. Stevens that the lines allotted to him were so utterly devoid of humor that he was partially excusable for wishing to conceal his identity behind his padded corporation.

Jefferson De Angelis deserves even more commiseration than Mr. Stevens. The role of Ali Baba is enough to drive any comedian to suicide. The "scintillating" lines apportioned to him in the first act are mostly addressed to a property donkey. Subsequently it devolves on him to keep the hilarious ball rolling by a grand acrobatic tumble from the Ruins of Mosara. It will be recalled that Mr. De Angelis also took a tumble to himself in *Apollo*.

Pauline L. Allemand, who appeared for the first time at the Casino on this occasion, made a favorable impression in the role of Fantasia. It was rather unfortunate that she had to bear comparison with Lillian Russell, the foremost prima donna of the comic opera stage in this country. Miss L. Allemand sings well enough in her way, but she is not likely to endanger the vocal laurels of Lillian Russell.

Louise Beaudet was somewhat given to over-acting in a subordinate character. Nor was her dancing quite up to the mark. It was sprightly, but lacked Oriental characteristics.

The Radamanta of Eva Davenport was acceptable, and Harry Macdonough and Max Figman struggled nobly to extract something amusing from their respective characters of Romadour and Hanki-Panki. Ferdinand Schuetz sang flat and acted flatter in the tenor role of Janio.

The plot is sillier than that of the average comic opera, which is saying a great deal. King Indigo is enamored of Fantasia, a bewitching slave, who, in turn, loves Janio, the King's jester. Janio and Fantasia, with the assistance of Ali Baba, a donkey driver, concoct a plan to elope. The king is led to believe that a band of robbers intend to enter the caves of Kibosh to steal the royal treasury.

Indigo is so parsimonious that he has disbanded the army. For reasons best known to the librettist, Fantasia recruits a regiment of amazons from the King's harem, and goes forth to annihilate the band of imaginary robbers, with the understanding that if she succeeds in her amiable intentions she is to be given one-half of the rescued treasure.

After enticing Romadour, the prime minister, to surrender the key to the caves, Fantasia drugs Indigo and his followers, and then escapes with the treasure to the scenic setting of the last act. Fantasia then persuades Indigo that she has rescued the coin of the realm by overcoming the robbers, and after receiving the agreed dividend is allowed to leave with Janio for parts unknown.

The score of *Indigo* is nothing to brag of, even if the composer's name is starred in the programme. The waltz movements recur too often, and "The Beautiful Blue Danube," however dreamily arranged, is scarcely fraught with staggering novelty.

The four scenic settings present the Gardens in the Royal Harem, the Ruins of Mosara, the Caves of the Forty Thieves, and the Slave Mart on the Indigoman Islands. The scenery was painted by John H. Young, Henry E. Hoyt, and William J. Mann.

Indigo, if speedily repaired, may have a diminutive run at the Casino. It would not last long at any other metropolitan theatre.

Nello's.—The Khedive.

Comic opera in three acts by Louis Burke, H. B. Edwards and Mabel Blake. Produced Aug. 27.

The Khedive..... Ferris Hartman
Psamtick..... W. F. Rochester
Cyrus..... Wallace Mactvey
Ormoo..... Joseph Durol
The Sultan..... John J. Raffael
Malta..... Harry Macdonough
Janina..... Lotta Gilman
Mareeta..... Bettina Gerard
Samarantha..... Augusta Roche

The *Khedive*, the so-called comic opera that was sprung up in a perspiring public at Nello's last Thursday evening, would soon relegate the auditorium of that establishment to Egyptian darkness, if there were no other attraction to follow it in the near future. It was the worst of last week's operatic inflections.

The plot is trivial and amateurish. An American, who has deserted his family, is installed as the Khedive by the Sultan of Turkey. Samarantha, a faithful nurse, for no apparent cause, takes it into her head to go to Egypt with the Khedive's son, Cyrus, and his daughter, Mareeta. Cyrus becomes a noted warrior, and, as recompense for his doughty deeds, asks for the hand of Janina, the Khedive's favorite ward, who is promised in marriage to the Sultan of Turkey.

To extricate himself from this dilemma, the Khedive charges Cyrus with killing a sacred cat. Cyrus revolts and encamps in the desert. This turn of events gives the scene painter a chance to show the moon rising on the Egyptian pyramids in the distance. The Khedive and suite are captured, and Cyrus promises to restore them to liberty on condition that he be allowed to wed Janina.

All hands, for some occult purpose, pay a visit to the Sultan of Turkey. The Sultan sings a baritone solo, and after ascertaining from Samarantha that Cyrus is the son of the Khedive, relinquishes all Turkish rights to Janina, who becomes Mrs. Cyrus forever and anon. Incidentally, Mareeta weds Ormoo, the bosom friend of Cyrus, and the Khedive enters into a matrimonial contract with Samarantha.

The music was divided into more or less relevant solos, duets, quartettes, topical songs and choruses. Some of the solos were choice offerings from the singer's concert repertoire.

Augusta Roche as Samarantha, even took the liberty of introducing a vocal selection with French words. Her singing was quite artistic but her efforts to be humorous were decidedly ponderous.

Ferris Hartman and W. F. Rochester extracted some drollery from their respective roles of the Khedive and Psamtick, but they were sadly handicapped by the rapid dreariness of their lines.

Wallace Mactvey as Cyrus offered a curious mingling of good and bad singing. He possesses a pleasing tenor voice, but at times he would lose confidence, sing off the key, and all but break down on a high note.

Joseph Durol as Ormoo also sang with amateurish nervousness, but John J. Raffael sang his solo in the last act with aplomb and artistic results.

Lotta Gilman as Janina, and Bettina Gerard as Mareeta acquitted themselves creditably so far as their singing was concerned, but their histrionic efforts were rather tame.

The chorus deserves a word of praise. They had been well drilled, and would have done credit to a grand opera. As the entire production was under the direction of H. B. Edwards, the excellence of the chorus work is presumably due to his careful training at rehearsals.

People's.—Through by Daylight.

Through by Daylight, a comedy-drama, originally produced at Wood's Museum about twenty years ago, was revived at the People's Theatre on Monday night.

The play is of the stereotype pattern in which the vindictive spirit of the villainous and the magnanimity of the virtuous play an important part. The scenes are laid in New York on the East Side, and are depicted with more or less realism.

James M. Ward and Carrie Clark Ward, who have for several years played with success in the Antipodes, are the particular stars of this attraction, and appeared to good advantage in two familiar Irish comedy characters that are of minor importance in the unraveling of the plot.

Walter Adrian, as the millionaire's son, George Glenroy, was artificial both in voice and action.

Harry G. Clarke and Paul Beach, two villains of the same dye, were in the main satisfactory.

J. R. Pearson as Arthur Comstock gave a pleasing interpretation of a rather unctuous part.

Anita Bridger, as the unsophisticated and pretty daughter Edith, was particularly clever.

The other characters were in the hands of more or less competent people.

Fourteenth Street.—The Still Alarm.

Joseph Arthur's play, The Still Alarm, which has frequently been seen in this city before, is the attraction at the Fourteenth Street Theatre.

The plot has not changed since it was last seen here, but the comedy has been brightened and new business introduced.

The cast is a new one in almost every instance. George Fawcett as Jack Manley was earnest and forcible, but the part is not so well suited to his abilities as the heavy villains that he depicts so successfully. In his love-making to Eleanor he was not at all tender or affectionate, but when shouting his imprecations on the head of the villain he appeared to be more at home. Mr. Fawcett was recalled after each act.

R. F. Graham acted John Bird the villain, in an efficient, but not in an original manner.

Harry Corson Clarke as Willie Manley gave a bright and pleasing performance. Jacques Cruger fulfilled all the requirements of the part of Doc Wilbur. J. Gallagher as Joe Jones, a relic of the old volunteer days, is the only member of last season's cast that appears with them this year. The women of the company are all capable. Nellie Gale Nelson as Eleanor Fordham deserves especial praise for her work. Kenyon Bishop as Cad Wilbur was sprightly and gave her song and dance with good effect, while Mrs. Selden Irwin as Mrs. Manley was a quiet and motherly old lady.

Proctor's.—Mr. Wilkinson's Widows.

William Gillette's adaptation of Alexandre Bisson's *Les Femmes de Paris*, called Mr. Wilkinson's Widows, which was one of last season's laughing successes, was revived at Proctor's on Thursday night.

The occasion was made noticeable by the first appearance in the cast of Georgie Drew Barrymore and Emily Banker.

Mrs. Barrymore's last appearance on the stage was as the giddy Washington widow in *The Senator*. That was a year ago. Illness necessitated her retirement until last Thursday, when she played Mrs. Perrin. The same peculiarities of voice and manner that won the actress success in *The Senator* fitted to perfection the character of the more vivacious of the widows.

Mrs. Barrymore acted with comic vim, and wore a number of gorgeous and becoming gowns.

Emily Banker played the part of the other widow, the one who, in her day, had been an audacious flirt, but who has reformed, and is a loving wife. This actress has been for several seasons a member of Rosina Vokes' company. Last Winter she created the role of the pretty milliner in *Frederic Lemaître*. She is a charming and sympathetic actress.

Mattie Ferguson as Mrs. Perrin's maid, and Henry Allen as the lawyer, were also new in the cast, and acted acceptably. The others had acted in their respective roles last season.

Grand.—The Millionaire.

Dan'l Sully and his popular drama, *The Millionaire*, attracted a large audience at the Grand Opera House on Monday night.

The railroad scene continues as the *pièce de résistance* of the performance, and was roundly applauded.

Among the players that gave capable support to the star may be mentioned, Henry Natier, H. G. Sinclair, Willis Baker, C. J. Williams, Rose Watson and Florence Stover.

At Other Houses.

Jane is still creating merriment at the Madison Square Theatre.

At the Madison Square Garden Amphitheatre Innes' Thirteenth Regiment Band will continue to give popular concerts throughout the current week. Next week Anton Seidl and his orchestra will commence an engagement at the Amphitheatre.

After a Summer season of varying success, Tony Pastor's company surrendered his the-

atre to go on the road, and the Howard Athenaeum Specialty company took possession of the same for one week on Monday last, opening to a well-filled house.

Rose Coghlan is in her third week of Dorothy's Dilemma at the Park.

This is the last week of Fleurette at the Standard.

Richard Mansfield presents a varied bill throughout the week comprising Prince Karl, Dr. Jekyll and Mr. Hyde, Bean Brummell, A Parisian Romance, and Don Juan.

The Tar and Tartar will end its run at Palmer's Theatre on Saturday evening. Next week Marie Wainwright will appear there in her production of Amy Robert.

Wang continues to flourish at the Broadway.

At Koster and Bial's on Monday night, a capital entertainment was furnished by Harry Le Clair, Edward Lesley, Mlle. Carri, The Toulousain Quartette, and other specialty people. The burlesque, Dick Whittington, is still in great favor at this house.

The Cruikshank Lawn is in its second week at Jacobs' Theatre.

THE PULSE OF NEW YORK.

The revised version of *The Pulse of New York*, with which Gracie Emmett is to go out this season, is said to introduce various novel and startling effects.

The first act gives the representation of a pile driver, with the victim pushed from the pile beneath as the ponderous weight is descending. The same act will have an accurate mechanical representation of the famous Little Church Around the Corner.

In the second act there are several street scenes and tableaux of New York life. A section of the Elevated road is seen and a life-like picture of the Cooper Institute. There is an accident on the Elevated railroad, and there are thrilling escapes from death.

In the third act there is a reproduction of a Water Street dancing dive, the act ending with a vivid picture of an East River pier. Under this pier the hero of the play has been entombed for four months. Act four shows the interior of a Madison Avenue mansion. Here there is a thrilling scene between the villain and the heroine. The latter nearly dies in a fire, and the scene closes by the arrival of the New York Fire Department.

WHAT F. W. SANGER HAS DONE.

Frank W. Sanger returned from Europe last week. He left on Monday for Boston. He will return to his office at the Broadway to-morrow (Wednesday).

Mr. Sanger is looking better than when he went away. He has formed a partnership with Charles Abud, acting manager of the Gaiety and Shaftesbury Theatres, and William Greet, of the Lyric and Prince of Wales Theatres. The firm will act as agents for American and English managers. Mr. Sanger says that it is probable that Mr. Potter of Texas will be staged at the Hurry Lane Theatre.

He is negotiating for Jules Verne and D'Ennery's spectacle to be presented in Paris in the Fall. He wants to produce it in Chicago during the World's Fair.

Mr. Sanger has also arranged for John F. Sheridan, at present in Australia, to tour this country next season in Mrs. Bridget O'Brien, Esq., a farce comedy.

WILSON BARRETT IS NOT COMING.

Wilson Barrett will not come to this country this season for a tour, as he had intended until the last moment.

This is because the managers of provincial theatres in England, with whom Mr. Barrett had time booked for this season, refused to release him.

Mr. Barrett, however, will act in America during the season of 1892-93.

W. J. GILMORE'S ENTERPRISES.

W. J. Gilmore's spectacular organization, The Devil's Auction, was seen at the Academy of Music, Reading, Pa., on Aug. 25. According to all accounts everything went very smoothly and the performance was a success for Mr. Gilmore. The press and public were unanimous in its praise.

Mr. Gilmore spared no expense to make the production a success. New costumes and new scenery were provided, and the company was selected with great care. The music, under the direction of Mons. Bertrand, is said to be crisp, tuneful and original.

The production was under the personal supervision of Charles H. Vale, general manager of W. J. Gilmore's enterprises. The scenery was painted by E. Castle-Bert and Hugh L. Reid.

The company comprises George H. Adams, W. H. Bartholomew, Victoria Walters, Louise Dempsey, W. F. Granger, F. C. Thompson, Alex. Butler, Eva Selbie, the Boshobies, Ivan and Stephanie, the three Lorrelas, Mlle. Adele Camis, Fraulein Kon-

reith, Misses Quick, Stickney, Rosita, Bertrand, Messrs. Thomas Courtney, Boyd, Nelson, Stiller, Dunbar, Hawkins, Taylor, Griffiths, Goelman, Danville and Preston.

Mr. Gilmore's Twelve Temptations company has played through the Summer, and on its return from California will enter into their Fall and Winter season, without closing. The season of The Twelve Temptations will open this month in Chicago. New ballets will be introduced, and two European specialty artists, who have never before been seen in America, will appear.

Mr. Gilmore's opera company will open with The Sea King on Sept. 25.

FRANCIS WILSON'S OPERAS.

A. H. Canby, the energetic and immaculate manager of Francis Wilson, returned from Europe last week on board the *City of New York* with the rest of the theatrical contingent.

A Mirror reporter found him at the Broadway Theatre.

Mr. Canby has the contented expression of a manager who believes that his star has as much prosperity in store as he has had in the past.

"Mr. Wilson's season at the Broadway Theatre," said Mr. Canby, "will begin on Oct. 5. It will continue all Winter and into May."

"He will open with The Merry Monarch. It was only seen a few weeks in this city last Fall, so it is to all intents and purposes a new attraction there."

"Mr. Wilson has three other new operas ready to produce, and it is possible that he may revive The Oolah. Two of his new operas are by Americans. I would rather not tell you about them, as Mr. Wilson is not a believer in a flourish of trumpets in advance."

"The Merry Monarch will probably run for a long time, so we are not thinking much about staging anything new. The costumes of the principals and most of the scenery will be new."

"The cast?"
"The support will be practically the same as heretofore. I saw Marie Jansen in London just before I left. She was about to start for Berlin for a short visit. She is expected to be here, however, in two weeks. Miss Moore is at Washington, D. C."

"You have announced, have you not," continued Mr. Canby, "that Mr. Wilson's company are to go to the Baldwin Theatre, San Francisco, visiting Denver and Salt Lake City on the way. This trip will occur next May."

OBITUARY.

Elbert M. Pett, for many years treasurer of the Lee Avenue Academy of Music, Brooklyn, died in this city, last Friday, of consumption.

Marie Taglioni, the celebrated ballet dancer, died at her home in Bohemia last week. She was fifty-eight years old. Marie Taglioni was the niece of the famous dancer of the same name, and was almost as popular. But she did not dance long. She married Count Joseph Windischgraz in 1866, and almost immediately retired from the stage. She has lived most of her life in Vienna.

"Old Father" Kemp, the originator of the "Old Folks Concerts," and a prominent figure in the amusement world for many years past, died at North Scituate Beach, Mass., last week, at the age of seventy-two.

The death of Madame Agar is announced from Paris. Madame Agar was a distinguished member of the Théâtre-Français, and devoted herself with patriotic zeal to hospital work during the Franco-Prussian war.

Robert Kelly Monroe, the infant son of Robert B. Monroe, manager of Aunt Bridget's Baby, died on Aug. 22, aged ten months, at Sayville, L. I. He was Mr. Monroe's only son, and was named after his friend, T. F. Kelly, of the National Theatre, Philadelphia.

MATTERS OF FACT.

There are a few open dates at the Opera House, Elyria, O. Manager W. H. Park would like to hear from good attractions with open time.

Irish author, who may be addressed in care of this office, wishes to sell or lease an Irish comedy-drama, on reasonable terms.

C. G. Gunther's Sons, the Fifth Avenue furriers, have received their Fall importation of jackets, wraps and mantles in exclusive designs, and invite the public to an inspection.

Annie Douglas has not yet engaged with any company for this season. Her line is old women and character parts.

The Monongahela House, of Pittsburg, Pa., is still under the management of Samuel S. Brown, who welcomes professionals to his hostelry.

Gracie Emmett has booked her entire season. The play is *The Pulse of New York*, and a strong company has been engaged.

Arthur Hornblow, the dramatist, has returned from Europe with several strong plays suitable for stars. His private address is 50 West Fifteenth Street.

Cox and Watkins, managers of the Lebanon, Tenn., Opera House, want a first-class attraction to open their season about Sept. 15.

Miss Grace Golden is at liberty for this season.

Emerson's Minstrels, under J. H. Haverly's management, are scoring a success. They have some open time which they would like to fill in cities with a population of 20,000 or upwards.

Mme. De Voy's grease paints are meeting with considerable favor among professionals.

The Southern Inter-State Exposition will be held at Raleigh, N. C., from Oct. 1 to Dec. 1. Thousands of people will be in the city, and attractions will probably play to large business during that time.

The Limited Mail played to \$5,702.85 at nine performances at the Grand Opera House at Columbus, O.

Sadie Scanlan will shortly start her tour in Fred. Marsden's *Eily*, under the management of Wilton and Rue.

The week of Sept. 14 is open at Mahanoy City, Pa., Opera House. Manager James Quirk would like to hear from good attractions.

W. H. Seach, manager of Princess' Opera House, Winnipeg, Man., has an open Fair week of Sept. 28. He will play a first-class company on share or guarantee.

Lily Vinton, who has won considerable success in leading juvenile roles, is at liberty for this season.

"OPINIONS OF THE NEW YORK PRESS."

The effervescence of Lotta, the frolicsome antics of Annie Pixley, and the quaint manners of Maggie Mitchell.—*New York Sun*, Aug. 18, 1894.

Miss Lillian Kennedy made a hit.—*New York Morning Journal*, Aug. 18, 1894.

Miss Lillian Kennedy is bright, vivacious, has a deal of chic, dances cleverly, and altogether attractive. She will come to the front in a short time.—*New York Daily News*, Aug. 18.

Miss Lillian Kennedy is clever and sprightly; she will no doubt make her mark.—*New York Herald*, Aug. 18.

Miss Lillian Kennedy is a very charming young woman, with much dramatic perception.—*New York World*, Aug. 18.

Miss Lillian Kennedy as Bess worked hard last night, and earned every bit of the applause which was showered upon her. She is a very graceful little dancer.—*New York Evening Sun*, Aug. 18.

Miss Lillian Kennedy's songs and dances were well received.—*New York Evening Telegram*, Aug. 18.

Miss Lillian Kennedy, whose bright face, vivacity, good figure, sweet voice, graceful dancing and clever acting is the great factor as Bess, in the comedy, *She Couldn't Marry Three*, has succeeded in greatly pleasing the New York patrons.—*New York Daily News*, Aug. 20.

She can dance, sing and act.—*New York Stage News*, Aug. 22.

Miss Kennedy possesses an attractive face and a most comely figure, and dances neatly and with grace.—*New York Dramatic Mirror*, Aug. 22.

Miss Kennedy, who dressed the part exquisitely, was seen to the best advantage in the pathetic and emotional lines.—*New York Dramatic News*, Aug. 22.

Her songs and dances were neat.—*New York Clipper*, Aug. 22.

MANAGERS' MESSAGES.

CHICAGO, Ill., Aug. 30.—Von Yonson played to tremendous business to-night. Play a big hit. All sold out for next week. JACOB LIFE.

OWAHA, Neb., Aug. 30.—Ole Olson turned many away to-night. Performance met with an ovation. House all sold out. L. M. CRAWFORD.

ST. PAUL, Minn., Aug. 30.—Mestayer Vaughn company opened in The Grab Bag. Big hit. FRANK BERRY.

CHICAGO, Ill., Aug. 30.—Anderson's unique comedians are in town. Old Crookes opened at Haymarket to over twelve hundred dollars. GEORGE S. SYDNEY.

BEAVER, Falls, Pa., Aug. 30.—Charles A. Loder opened in *Oh, What a Night!* at the Sixth Avenue Theatre to crowded house. A decided hit. HUMPHREY AND CROSBY.

LETTER TO THE EDITOR.

FOR THE PARK PLACE THEATRE.

To the Editor of the *Dramatic Mirror*:
SIR:—On behalf of Colonel John A. Cockrell, of *The Morning Advertiser*, I wish to thank every volunteer who appeared at the benefit at the Broadway Theatre on Sunday evening for the Park Place theatre sufferers.

I am personally indebted to Mr. Harry Sellers, who so kindly assisted me in getting up this benefit. He was one of the noblest of the many noble volunteers who helped to make the benefit such an artistic and financial success.

I am glad to say that the pecuniary results of the performance will run over \$2,000 after all expenses are paid. Truly yours, J. H. SINCLAIR.

THE NEW YORK DRAMATIC MIRROR

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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NEW YORK. - SEPTEMBER 5, 1894

*The Mirror has the Largest Dramatic Circulation in America.

CURRENT AMUSEMENTS.

BOJOT THEATRE—NIGHT, 8 P. M.
BROADWAY THEATRE—WAS., 8 P. M.
CASINO—1000-0, 8:15 P. M.
FOURTEENTH STREET THEATRE—STILL ALONE, 8 P. M.
GARDEN THEATRE—KIDNAP, 8:15 P. M.
GRAND OPERA HOUSE—THE MCDONALD, 8 P. M.
JACOBI THEATRE—COLUMBIAN LAGOON, 8 P. M.
KOSTER AND HAIN—VARIETY AND BURLESQUE
LYCEUM THEATRE—THE DANCING GIRL, 8:15 P. M.
MADISON SQUARE THEATRE—JACK, 8:15 P. M.
PROF. TONKS—MR. WILKINSON—WIDOW, 8 P. M.
THEATRE—THROUGH BY DAYLIGHT, 8 P. M.
PALMER'S THEATRE—THE TAILOR AND THE FARMER, 8 P. M.
STAR THEATRE—THE CLASHED, 8 P. M.
THEATRE—THE FORTY-NINE, 8 P. M.
TONY FANTON'S—VARIETY, 8 P. M.

WHAT IS SUCCESS?

THE meaning of the word success is variable, particularly in connection with the stage.

The critic—and by critic we refer to the competent analyst and reviewer—subjects it to the artistic test. The manager applies it in the box-office sense. The actor, as a rule, uses it to describe a personal hit. The dramatist—well, the dramatist sometimes favors one definition and sometimes another.

A Philadelphia paper shows puzzlement over the question, "What constitutes a successful play writer?" "Is it the man who produces the greatest number of acceptable plays, the man who does the best work, or the man who makes the most money out of the products of his brain regardless of literary merit?" asks our contemporary, without venturing to express an opinion of its own by way of elucidation.

Perhaps the successful play-writer is the man that achieves all three of the distinctions named. DION BOUCHICELLI wrote the most acceptable plays, several of the best plays, and many of the most profitable plays of his time. But he was an exceptional man. BOUCHICELLI and LOPEZ DE VEGAS are isolated figures in the history of the drama.

The man that does good work—work that commands the respect and commendation of capable judges—is the successful dramatist. The man that sacrifices or is ignorant of the art he pretends to follow, the man that is a theatrical artisan—that builds pieces for purposes of revenue only, on the plan listless to catch the coarse fancy of the mob—is the successful play-writer. The two words "dramatist" and "playwright" define and distinguish the two types perfectly.

BOUCHICELLI received some paltry pounds for London Assurance, he cleared \$250,000 from The Shaughraun, but his fame rests chiefly on the celebrated comedy for which a pittance was paid. Mr. BELASCO has made more money with the products of his carpenter-and-joiner shop than TOM ROBERTSON ever dreamed of making with his series of exquisite plays. And yet no one will presume to say that of the two Mr. BELASCO has won the greater success.

If the measure of pecuniary profit solely is applied to art—whether it be the art of playwriting or any other art—then it will be found that the least worthy takes precedence over the best. More persons buy the incubations of MISS LIBBY and the mythical "Duchess" than the works of BALZAC and THAUMERAY; more persons find pleasure in the gamins of J. G. BROWN than in the dreamy canvases of COLETT; more persons thrill with delight over the verses of Mrs. WILSON than over the majestic muse of MILTON; more persons derive gratification from the horse-plays of CHARLES HOLT than from the polished wit and unctuous humor of ARTHUR PINERO.

But what of that? The favor of easily swayed millions seats presidents and enriches patent medicine men; but it does not. Heaven be praised! make great novelists, great painters, great poets, or great dramatists.

Only the fittest survive. Only the worthiest succeed. Success in art cannot be gauged by the influx of dollars.

CONFLICTING PRODUCTIONS.

It seems as if managers might enter into some sort of arrangement to avoid producing a number of new plays in New York on the same evening. Last week there were four new productions on the same date, and on Monday evening dramatic critics had to make a choice between The Dancing Girl at the Lyceum, Niobe at the Bijou, and The Club Friend at the Star.

We are fully aware that if Niobe were not brought out until Tuesday, and Roland Reed's new play were not presented until the day following, the rental of the Bijou and the Star would have to be paid for one and two nights respectively without any pecuniary returns at the box-office. Still, what would this slight loss amount to compared to other preliminary expenses. Indeed, it is a well known fact that many pieces are produced here for no other purpose than to obtain the prestige of a metropolitan record in order to make money on the road.

These simultaneous productions, of course, get some kind of criticism from the daily press, but the managers would feel far more satisfied if they were sure of obtaining the expert judgment of a genuine critic and not the personal opinions of the baseball editor or the turf reporter. In the case of a favorable criticism the manager would feel proud of quoting it, and if the critic exposed the weak points of a new piece, the author would have confidence enough in the critic's judgment to make the requisite revision before it was too late.

PERSONAL.

CHAMBERS.—Haddon Chambers in a letter, dated at Sea Lawn Bungalow, Westgate-on-Sea, Kent, England, to a member of the Mirror's editorial staff, says that it is probable that he will return to America in the Fall. Mr. Chambers sends best remembrances to all his friends in this city.

HAMPTON.—May Hampton, who acted so pleasingly in The Merchant and The Louisa, and at the Madison Square Theatre, last season, has been engaged to act in Harry Lacy's support.

CARTER.—Leslie Carter, accompanied by E. D. Price and David Belasco, occupied a box at the Garden Theatre on Friday night. Maude Banks and Alice Fisher also had a box party.

TEMPER.—Marie Tempest, who is soon to appear at the Casino, is en route for America by the steamer Kaiser Wilhelm.

DONNELLY.—Ignatius Donnelly has written a new novel, entitled "Doctor Hugnet."

DECOURELLE.—The most promising of the younger school of dramatists in Paris to-day is Pierre Decourcelle, the lucky author of Le Gendarme, which is still running at the Paris Vaudeville. M. Decourcelle is the author of several other successes.

CRADEN.—Maida Craigen joined The Merchant co. as leading lady at Detroit on Aug. 31.

SALVINI.—Alexander Salvini is back in this city after a long European trip. He attended a performance of Beau Brummell at the Garden Theatre last Friday evening.

HAWTHORNE.—Grace Hawthorne appears to be successful once more with English audiences. She is playing in Theodora to crowded houses at the Olympic Theatre. Miss Hawthorne will produce her new play, A Royal Divorce, next Monday.

LOW.—Edwin H. Low, the steamship agent, is now in London. He returns this month.

VILLARS.—Jessie Villars has signed as the comedienne of the 8 Bells company.

RUSSELL.—Lillian Russell is not in Europe after all, but fishing in the Thousand Islands.

GREIN.—J. T. Grein, the London critic and manager of the Independent Theatre, is the lucky possessor of an autograph letter from W. E. Gladstone, in which the great statesman expresses thanks for the pleasure that one of Mr. Grein's dramatic criticisms had given him.

RHEA.—Mlle. Rhea was a passenger on the French steamer La Normandie which arrived, last Sunday, from Havre.

WILLARD.—E. S. Willard, the English actor, arrived on Monday.

LINDAU.—A four-act drama by Paul Lindau, the well-known German critic, is appearing in instalments in the Revue d'Art Dramatique of Paris. The play is entitled The Shadow.

WAKEFIELD.—Frank H. Wakefield, of the Detroit Journal staff, has gone in advance of Margaret Mather.

PATTI.—Adelina Patti will sail for this country on Nov. 20.

ANDERSON.—Mary Anderson-Navarro is living at Tunbridge Wells, Kent, England.

PARAVEY.—A French correspondent says that serious charges of falsifying accounts are being freely made in Paris against M. Paravey, the late manager of the Opera Comique.

GUILLBERT.—Yvette Guilbert, the queen of the Paris cafes chantants, has received a tempting offer from a Chicago manager to sing in English at the Exposition of 1895.

BARRETT.—George Barrett, the English character comedian, arrived in New York last week. He has begun rehearsing his company at Palmer's, and will open his season at the Park Theatre, Philadelphia on Sept. 24.

MADAME HELENA MODJESKA.

On our title-page this week we present a portrait of Madame Helena Modjeska who, in many respects, is the most charming actress of the day.

Madame Modjeska's career has been marked by assiduous devotion to her art, and her life has illustrated the grace and dignity that we associate with the stage in the persons of its best representatives. Both by her achievements before the footlights and by her lovely social and domestic qualities, she has won the honor and the affection of friends and public.

She was born in Cracow, Poland. Her father, Michael Opido, had the soul of an artist and the enthusiasm of an accomplished musician. His house was the meeting-place of all musicians that visited Poland. While a child Helena developed a love for the theatre, but her family at first opposed her inclination to become an actress. After her marriage with Madzajewski (Anglicized, Modjeska) she made her first appearance in a performance by amateurs at Bochnia, Austrian Poland. That was in September, 1861, when she was not quite seventeen years old. Her success was pronounced, and a small company was organized at once, with which she traveled through Galicia.

The next year Madame Modjeska was engaged for three months at the government theatre at Lemberg. Leaving there, she secured a theatre of her own at Czernowice, where, assisted by her two half-brothers and her younger sister, she acted and managed for some time. In 1865 she returned to the city of her nativity, and became the leading lady of its theatre. Her success traveled to France and Germany, and several flattering offers to play in those countries sought her. But she was intensely patriotic and refused them all, because she felt that she ought to consecrate her talent to her own country.

After Madzajewski's death, she married Charles Clapowski, the Count Rozenta, in 1868. The Count thereafter devoted himself to the direction of his wife's business affairs, and his good judgment has contributed in no small degree to her pecuniary success. He is now a naturalized citizen of the United States. Their wedded life has been serenely happy.

In 1869 Madame Modjeska located in Warsaw, where she played the leading parts in the dramas of Shakespeare, Schiller, Goethe, and Moliere, and in a wide range of Polish plays. During the seven years that she remained in Warsaw the extent of her activity may be judged from the fact that she acted in two hundred and eighty-four roles, many of the most exacting nature.

About this time her health began to suffer from overwork. Added to that the hostile and humiliating Russian censorship preyed upon her sensitive and patriotic nature. The result was that in 1876 she withdrew from the stage and came to America. She settled in California, purchasing a ranch near Los Angeles. It was her dream at that time to

establish there a colony of her own countrymen.

It was in 1877 that Madame Modjeska took up the study of English. In four months she had progressed sufficiently to appear at the California Theatre, San Francisco, as Adrienne Lecouvreur. Her success was instant and emphatic. The next season she appeared at the Fifth Avenue Theatre, where the seal of metropolitan acceptance established her at once as a star of the first rank.

From that time to this Madame Modjeska has steadily progressed in the favor of critics and public, until she has reached an impregnable position at the head of the profession in this country.

Besides her many tours of the United States Madame Modjeska has played several times in England and in Poland. Among the many characters in which she has achieved note on the American stage are Beatrice, Viola, Imogen, Juliet, Rosalind, Ophelia, Julie de Mortimer, Mary Stuart, Camille, Fron-Fron, Adrienne Lecouvreur, Norah (Ibsen's Doll's House), Donna Diana, Nadjezda, and Andrea (Prince Zillah).

During her tour this season Madame Modjeska will produce two or more new plays, one by an American author. Her company has been selected with great care, and her thousands of admirers will see her surrounded most advantageously.

LETTERS TO THE EDITOR.

THE BUZZ-SAW DEBATE.

PARIS, N. D., AUG. 21, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Having been for many weeks in the far West, I have but lately read in THE DRAMATIC MIRROR the letter from Mr. Vance regarding the buzz-saw scene in The Limited Mail and Blue Jeans.

Mr. Vance says he claims the credit of introducing the buzz-saw upon the dramatic stage. On Oct. 12, 1874, I produced a play called Carl the Emigrant in the Salt Lake Theatre, Salt Lake City, under the management of John S. Lindsay, in which I introduced a saw-mill scene identical with the one used in The Limited Mail, with buzz saw and movable carriage, upon which I was tied and, of course, rescued at the critical moment.

Whether this device had been used before I am unable to say, but in the face of the fact herein stated, neither The Limited Mail nor Blue Jeans can claim "originality" in the use of this scene.

By giving this space in your esteemed paper, you will oblige. Very truly yours,

G. C. STURLEY.

MR. REINAU ANSWERS MISS BARRY.

NEW YORK, AUG. 23, 1894.

To the Editor of the Dramatic Mirror:

SIR.—In your issue of Aug. 22 you gave space to a letter from Miss Helen Barry, a lot of verbiage notable for quantity instead of quality, like its author's.

Her quarrels with Rose Coglian over their respective plays, A Night's Frolic and Dorothy's Dilemma, are a mere tempest in a teapot compared with such contentions as Augustin Daly had with Bartley Campbell over A Big Bonanza, or A. M. Palmer with William Gillette over The Private Secretary, and I should not take notice of it were it not that she has attempted to sprinkle some of her very dirty water over me.

Miss Barry asserts in her letter that "I took the manuscript thus acquired to Mr. Thomas. He made the play now known as A Night's Frolic."

But in her interview published in THE MIRROR, dated Feb. 25, and after her perfunctory remarks, she says "Mr. Thomas developed a surprisingly good third act, and the climax of the second act. You ask me why no authors' names are published? The answer is simple: I can't afford so much bill-posting as the prominent mention of so many names would demand, and to please one would be to offend others."

In other words Miss Barry has used Mrs. Thomas' name as the sole author of A Night's Frolic to obtain the Alabama stamp fraudulently, and her announcement to that effect is a fraud. It was my intention to ventilate this point before, but when I saw her act the part with such vulgarity and utter absence of the first principles of art, I pitied, instead of envied, Mr. Thomas.

Mr. J. M. Hill was present at the actress' apartments at the Colonnade Hotel when I stated that I had a printed book of the play—not to give her an exclusive right out to protect her against Mr. Von Moser's agents. Miss Barry's common sense should have told her that I was not selling her, but only copy in the world of any of Von Moser's plays.

When Mr. Lindqvist wrote her that "mine was the only copy in this country at that time," he was pretty well justified, because, as the copy I sold to Miss Barry was the prompt-book of an old friend, we tried very hard to find another copy and failed to do so. In fact, I sold her the book for exactly the opposite purpose to the one she now avers. I sold her the book to substantiate the fact that the author had by publishing it made it public property.

How can Miss Barry assert that I ever offered to protect her, when I sold her a published copy for the very purpose to prove that Mr. Moser's play could not be protected?

By the time—fourteen months later—that Miss Coglian produced the play, a hundred copies could be procured from Germany. Mr. John T. Sullivan informed me that Miss Coglian's version was based upon an old prompt-book of the Vienna Stadt Theatre. Until then I knew absolutely nothing about Miss Coglian's version, and Miss Barry's cunningly worded insinuation that I sold her the book under false pretences, or have been in any way connected with Miss Coglian's production, is a falsehood pure and simple.

I told her that the play was produced twenty-five years ago simply to prove to her that she could produce it without fear of interference.

I read Miss Barry's assertion that I represented the book to be out of print and that I had the only copy extant (in which case it would have been worth thousands in Germany) to be a fabrication.

Yours truly, FRANCES REINAU.

RETURNING THANKS.

274 BRIDGE STREET,

BROOKLYN, N. Y., AUG. 24, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Might I, through your valuable paper, publicly thank The Tar and the Tartar Opera company, also the employees of Palmer's Theatre, for the generous collection made in my behalf. Not only did I receive from them the sum of nearly forty dollars, but also through the kindness of Mr. and Mrs. Jones a supply of sheets, towels, and a well-filled hamper of good things. Do you not think they deserve my most heartfelt thanks.

Sincerely yours,

NELLIE HAMILTON.

THE ANNOUNCEMENT UNAUTHORIZED.

NEW YORK, AUG. 24, 1894.

To the Editor of the Dramatic Mirror:

SIR.—Will you kindly contradict the statement now in circulation that I am to appear in the coming season in a play called Lincoln. The proposal was made to me and instantly declined, so that any announcement associating my name with the forthcoming production is entirely unwarranted. By giving this space in your valuable paper, you will oblige.

Yours very sincerely,

RACHEL MCALEER.

THE USHER.



It has been announced by many papers that Giuseppe Giacosa, the celebrated poetic dramatist of Italy, is coming to this country to superintend the production of his play, *La Dame de Chantant*, by Bernhardt, at the Fifth Avenue in November.

THE MIRROR's correspondent at Rome, who writes by the card, sends the information that Giacosa is under engagement to direct the rehearsals of the play for Eleanor Druse, who will produce it for the first time in Italy in the Autumn.

There is a disparity between these statements. I am inclined to think that our correspondent's is the more credible.

La Dame de Chantant, by the way, has been widely discussed in Italy, where the author has made it the subject of a course of public readings in the principal cities.

The story, on its face, is revolting. Bernhardt, who is an adept in gilding dramatic vice, may be able to make it palatable to New Yorkers, inasmuch as she will play it in her own language—which not more than one in a hundred of her auditors understands, although everybody makes it a point to shout "Bravo" confidently now and then, and to applaud sometimes in the proper place.

I suppose that by the time Eleanor Druse gets wrinkled and gray-headed, and her powers have begun to fail, some American impresario will "discover" her and bring her to this country for a tour. Why does not that personage negotiate with her now, while she is in the full flush of her brilliant, young career?

Druse, according to the testimony of the best critics before whom she has played, is the greatest living actress. From careful analysis of her acting it appears that she combines the tragic dignity of a Ristori with the resistless dramatic power of a Cushman, and the intense "emotional" capacity of Clara Morris, as it was exhibited before she passed her perihelion.

Genius and artist, she has flown like a winged arrow to the apex of her art, and all in a few years!

Naturally the Italians raved over her, but had there been a vestige of suspicion as to the soundness of their eulogiums, it was dissipated when she visited Russia a few months ago, and in the capital of the White Czar, before the coldest and most critical audiences, duplicated her native triumphs.

It may be that Druse would not be appreciated if she came to this country before her fame had been trumpeted for a few years.

It is so easy for the public to recognize a great artist when they have read that she is great a few hundreds of times in their morning papers, and it is so difficult to convince them that anybody is worth going to see who has not been honored with newspaper notoriety galore!

Nevertheless, on the despised basis of genuine histrionic ability, the advent of Druse would be an event of the first magnitude. At any rate I, for one, should like to see the experiment tried.

I wonder sometimes whether theatrical life dwells and narrows certain men, or whether they bring their petty, circumscribed horizons along with them when they enter it.

The latter view undoubtedly seems the more reasonable. Your small-minded, one idea fellow finds congenial atmosphere in that little, contracted section of the dramatic world where self and "shop" form the sole topics of conversation.

He makes it a practice to look at his own affairs through a telescope. When he looks at anything else he reverses the glass.

What is the natural result? He loses the sense of harmony and proportion.

The things that he thinks he sees correctly are distorted. He perceives no one thing in its true relation to other things.

These stunted, perverted natures are commoner than is supposed. If you have studied managers and actors carefully you have unquestionably discovered such cases of arrested development.

The manager of this class talks and thinks of nothing except his plans and his percentages. He has neither time nor inclination to

keep in contact with the topics, events and diversions that engage the interest and the intelligent conversation of other men.

The actor of the same class runs in a similar groove. His mind is concentrated on the commercial aspects of his profession and on the extent of his individual success.

His egregious vanity prevents him from making a study of the art he professes to understand. To become skilful in it would be to subordinate self—the last thing in the world he could contemplate seriously.

I do not censure him because he is ignorant as any savage of politics, literature, and the questions of the day, but I cannot forgive him for his selfish indifference to the claims of the one special subject he pretends to know most about, and of which, as a matter of fact, he knows less than the majority of those that witness his performances.

Mr. George Wotherspoon, a young man who is comparatively new to the business of management, considers himself aggrieved because THE MIRROR printed a letter from Miss Barry in which she went over the details of her purchase of *A Night's Frolic*, and paid her compliments to Miss Coghlan for that actress' unprofessional conduct in seizing upon another version of the original German play after Gus Thomas' adaptation had been successfully produced.

For some reason—or for no reason—Mr. Wotherspoon has got the idea into his little head that THE MIRROR should have suppressed Miss Barry's letter out of friendship for Miss Coghlan. Hence his wrath—expressed at a distance of several blocks from this office, to a small but approving audience, chiefly composed of Mr. Danlevy, Hyde and Behnman's representative at the Park Theatre.

Mr. Wotherspoon has not lived long enough or agitated his brain-pans sufficiently to know that newspapers of character and influence hold their columns at the disposal of all persons that have grievances to ventilate or wrongs to redress. THE MIRROR has always held its column of letters to the editor as a neutral ground, where all may meet on equal terms, and its freedom is appreciated by the profession.

Had Miss Coghlan written her views first on the subject of the two plays her letter would have been given the same prominence as was given Miss Barry's.

But Mr. Wotherspoon is unable to appreciate impartiality. He wants partisanship—on his employer's side, of course. It is scarcely necessary to say that he has mistaken the shop.

Miss Coghlan, who is a level-headed woman, will save herself from misrepresentation by taking Mr. Wotherspoon into a corner some day and giving him a short lesson in the rudiments of common sense.

I am writing this column far away from Broadway.

From the window near which I sit I can count the purple peaks of sixty mountains.

Half-a-dozen limpid lakes sparkle in the sunshine, whose rays I am not trying to avoid, for the mercury registers only sixty at high noon.

The deer shooting is unprecedentedly fine in this unfrequented Adirondack retreat. (Fifty miles of mountain staging is a barrier that protects these virgin forests from invasion.) Still hunting is the order of the day; on and after the first of the month hounds can be used.

Yesterday a fat buck was shot from the piazza of the inn where I'm stopping, and this morning a full-grown black bear was brought down with a Winchester a few rods up the road.

I shall be back in harness by the end of the week.

A COUPLE OF NEW PLAYS.

Christie Murray's new play, *Ned's Chums*, made a success at the Globe Theatre, London, on Thursday, according to advices received by THE MIRROR. There is a capital child's part of the Fauntleroy type. It is on the docket that the piece will be presented in this country before long, and it is probable that the child will be featured.

Elizabeth Marbury, the dramatist's representative, has the authority to dispose of the play here. Another theatrical property that has come into Miss Marbury's hands is Miss Burdock's *Lovers* by Charles Barnard, author of *The County Fair* and co-author of *A Country Circus*. Some of the properties of Miss Burdock's *Lovers* are over two hundred years old. There is an old ox-cart with a history—"as long as your arm," says Miss Marbury. A number of genuine hoop-skirts of the period of the action of the play are also to be introduced.

Mr. Barnard, by the way, is enthusiastic concerning *A Country Circus*. He said to a representative of THE MIRROR that it had been the aim of himself and C. E. Jefferson, in writing the play to set a simple love story in an elaborate environment of scenery and mechanical effects. One of the scenes represented is a real country circus. Indeed, the

heroine is a bareback rider. Mr. Barnard does not disclose the details of the plot, but we can imagine a number of ingenious and diverting complications arising from a bareback riding heroine.

LARGE LOSS OF LITHOGRAPHS.

More theatrical printing was destroyed by the recent Park Place fire than was at first given out.

Joseph H. Tooker, the printer and lithographer, maintains that the loss to the companies whose printing was in the hands of Liebler and Maass is almost incalculable. He says it is not the mere nominal value of the paper burned that should be considered, it involves the loss of the patronage which the companies would receive as the result of their advertising. Liebler and Maass had a large quantity of finished work for different companies stored in the building. They lost not only the paper itself, but the amount of the forfeits. On the other hand, the companies for which they were working must go out without paper.

It is very probable that this fire will result in managers dividing their orders, giving part to one house, part to another. A more practical plan would be for printers to store their finished work in some building removed from their printing rooms. The Metropolitan Job Printing Company has already adopted this system.

DOROTHY'S DILEMMA IMPROVED.

"Dorothy's Dilemma," said John T. Sullivan, Rose Coghlan's leading man and manager, "has been revised and condensed so that the action now moves along rapidly.

"On the first night there were a number of hitches, and lines were dropped, but all that has been remedied, and we consider that the play is an emphatic 'go.'"

"How is the horse getting on?" "Oh, he is no longer a thorn in the flesh. On the first night, you should know, he was drugged, as we were rather afraid of him."

Mr. Sullivan says that the audiences, in spite of the weather, have been large. From New York, Miss Coghlan will go to Philadelphia, and thence to Boston.

IN AND AROUND THE CASINO.

"Indigo?" queried a representative of THE MIRROR at Charles Barton, the press agent of the Casino.

"Indigo," replied Mr. Barton, "is satisfactory to us. It will be continued until Oct. 10. It's more of a burlesque than has yet been given at the Casino. In fact you may term it an extravaganza, rather than a comic opera.

"New jokes and gags are introduced by the comedians every night, and consequently the production grows funnier and funnier with each performance.

"On Oct. 12, you know, Marie Tempest comes to the Casino."

"What will she appear in?" "That we have not decided to announce yet."

Simultaneously with Miss Tempest's advent at the Casino, Pauline L'Allemand will go on tour in Indigo. The first city to be visited is Boston—at the Tremont Theatre. The company will go as far West as Omaha, returning to replace the Marie Tempest company at the Casino in January, whereupon Miss Tempest will in turn take to the road.

MANAGER ELLIS PLEASED.

"There is no doubt in my mind," said Sidney R. Ellis to a MIRROR representative when seen at the Grand Opera House, last Saturday, "that Captain Karl will prove a very strong addition to Mr. Gardner's repertoire. The reception here this week is sufficient evidence for me in that respect.

"Mr. Gardner has been very particular in staging Captain Karl, and has stopped at no expense to make it one of the most picturesque productions on the road. Seamy painted the entire scenery, and we can claim with truth that it will compare with the very best of metropolitan productions in this respect.

"A number of new songs are sung by Mr. Gardner as Captain Karl. The Fatherland Tyrolean Quartette is also a strong card, as this is the only attraction on the road with Tyrolean singers. In fact, the entire company supporting Mr. Gardner this season is very strong.

"All time is filled for the season of 1914-15, and I am now ready with my date book for 1915-16, as Mr. Gardner is in greater demand than ever. Consequently, I find it necessary to make my booking arrangements months ahead."

M. L. ROBINSON has sent out invitations to attend a private inspection of the New Music Theatre at Rochester, N. Y. The inspection was tendered to the city officials and members of the press last Saturday evening. The occasion was marked by the first appearance in Rochester of the Royal Hungarian Gypsy Band, of Buda Pesth.

GOSSIP OF THE TOWN.

ALICE GALE has signed with Sadie Scanlan.

W. J. SCANLAN, it is said, is rehearsing the company of his sister, Sadie Scanlan.

EVAN KEENE ROYCE has left The Irish Cor-poral company.

The Irish Honor company left on Sunday for rehearsals in Brantford, Ont., where they will open the season on Sept. 7. William J. Shea and Ella Fontainebleau are the principals. Percival T. Greene is the manager.

PERCIVAL T. GREENE, manager of a Canadian circuit, was quietly married last week in Toronto. He is on his wedding tour.

FREDERICK SCHLONER is composing the music for an operetta called *Diana*.

LAST Wednesday night Helen Bancroft was engaged by Augustus Pitou for his stock company.

JOHN GREENDENING is acting the part of Carroll Van Anstine in *The Merchant*.

LITTLE PONY HERNANDEZ is spending a few weeks in her cottage at Vineland. Next week she will begin rehearsing in *Our Irish Visitors*.

BENJAMIN LEAVITT, the manager of the Windsor Theatre, Chicago, is in the East on business.

WILLIAM GROSS left this city on Thursday for St. Paul to prepare for the Pitou stock company's appearance there.

THOMAS SPARKIN, a son of the contractor who is remodeling the Gilsey buildings connected with the Fifth Avenue Theatre, had both legs broken on Thursday morning by the falling of a heavy iron girder. Mr. Sparring was taken to the New York Hospital.

AUGUSTUS PITOU is rehearsing three companies daily, from 8 to 11 A. M., *The Power of the Press*, from 11 to 2 P. M., W. J. Scanlan's company; and from 3 to 6 or 7 P. M., the stock company.

Is Amy Robsart, which Marie Wainwright is to produce at Palmer's, there is a sensational fall for Varney, the heavy villain, to be played by Barton Hill. A "double" is to do it "in full sight of the audience." The double is a professional tumbler.

Après of Henry Arthur Jones' claim that his dramas point a moral, Richard Mansfield remarked recently that all of the plays that he himself acted had a direct moral. "Look at the moral of *Dr. Jekyll and Mr. Hyde* and of *Baron Chevalier*." "What's the moral of *Prince Karl*?" The actor paused, then said, disconsolately, "A. C. Guter has it still in his safe. He would never part with it."

The Twelfth Night Club has club rooms at 125 East Twenty-third Street.

PROFESSOR HERMANN, the prestidigitateur, has invented a new trick. He will introduce it in his programme this season. It is called the *Mystery of the Harem*. Six Oriental beauties will come upon the stage. One is selected and locked in a twelve-foot square transparent cage. A shawl is thrown over the cage and its human contents, and presto! when the shawl is removed the cage and the woman have disappeared. This trick will take the place of the Black Art as the *piece de resistance*.

HENRY E. DUFFY has been lithographed for The Solicitor. A red background, a blue tie, a yellow rose, a carmine complexion, and a lavender coat are the predominant colors.

CHARLES R. GIBNEY, late of T. Henry French's forces, has signed with Kennedy and McDonough's The Merchant company.

ROSE COGHAN's mother has been quite ill in this city. The actress has devoted all the time she can spare from the theatre in attendance upon her mother.

GUSTAVE FROHMAN left on Thursday with The Witch. He will travel with the company during the next two months, coming to his office in the Frohman Exchange about one day a week.

THE Bijou Theatre, Louisville, thoroughly remodeled, was opened on Saturday, Aug. 22, with Scott Marble's melodrama, *The Patriot*. R. S. Brown & Co. are the lessees of this house. J. J. Reilly is the business manager.

MAKEDA MORTON's three-act comedy-drama, *Geoffrey Middleton, Gentleman*, will be produced at St. Paul Sept. 17. Geoffrey comes of a Southern family. His father is supposedly wealthy, but has falsified accounts in order to educate Geoffrey. On the threshold of life the young man marries for money in order to make his father's bank account good. The hero and heroine separate, and then—but we mustn't tell the whole plot.

CHARLES BACON, the business manager of *The Power of the Press*, has returned to this city from Bar Harbor. Mr. Bacon is the proprietor of the Pocomtunc Hotel there, and he says that he has had a prosperous season.

ARTHUR A. SAWYER and Miss Laura Thorn-dyke Richmond sat in opposite boxes at the Union Square Theatre to see *The Black Masque* on Wednesday night. George Munroe, Henrietta Lander, and Lottie Neville were also in the audience.

FOREIGN.

PARIS.

At the Théâtre Française has just presented a new play in three acts by M. Paul Bernier entitled *L'Article 231*. The subject is not particularly interesting. Monsieur and Madame Vertineau, after a quarrel, during which Monsieur has been Madame's ears, wish to divorce. Not only does Madame want to divorce, but she desires to marry Saint Medard, who is paying court to her and to whom until now she has turned an indifferent ear. Vertineau, who still loves his wife, endeavors to surprise the amorous couple in flagrante delicto, which would prevent their marriage, for the article 231 prohibits union between a woman convicted of adultery and her accomplice. Vertineau succeeds in surprising Saint Medard, but with another woman.

In the third act, the Vertineaus, father of Madame Vertineau, and his lawyers bring the husband and wife together with a view to their reconciliation. Madame and Monsieur each explain their wrongs, and during the hot dispute that follows, Madame gives Monsieur a box on the ear which makes amends for the one she received, and the couple are reconciled once more.

L'Article 231 was a success, in spite of the weak intrigue, owing to the witty dialogue and the ingenuity of the minor details. The piece was well played by MM. Got, Ferandy, Frudon, Beer, Truffier and Mmes. Ludwig and Kalb.

At the same theatre they have revived the *Souvent Homme Varié* of M. A. Vacquerie.

M. Sarcey, some time ago, began a crusade in favor of theatres remaining open during the Summer. A few managers have followed his advice. The Variétés has played *Les Heritiers*, Guichard, *The Vaudeville*, *Le Gendarme*, and *The Ambigu*, *Madame La Maréchale*. These several works have only a secondary interest, excepting, however, the last named, which is a vaudeville in three acts by M. Lemonier.

The heroine of the piece is the Maréchale Lefebvre, whom the author calls, in the play, Ravenil. When a plain laundry-girl in 1789 she married a sergeant of the French guard named Ravenil. This soldier was promoted to general in 1791, marshal in 1804, and created Duke of Dantrick after having taken that city, previously supposed to be impregnable. He was an intrepid as well as a modest and disinterested soldier. The former laundry-girl became a maréchale and duchess, but preserved the manners and language of the people. Her errors and slips were celebrated at the time, and served to greatly divert the court of the Tuileries.

In the piece by M. Lemonier her role is made very sympathetic. Her son, Paul Ravenil, loves Mlle. de Sommerville, and his affection is returned. The marriage is about to take place when the young girl draws back. She suspects her fiancé of loving her father's second wife, incriminating documents having fallen into her hands. The Maréchale has no difficulty in convincing Mlle. de Sommerville of her son's innocence and the marriage is solemnized. The piece is interesting and amusing. The actress who plays with great talent the role of the Maréchale is the wife of the author.

The last programme of the Théâtre Libre's season this year was somewhat poor. It comprised *Cours Simples*, *Dans le Réve* and *Le Pendu*.

In *Cours Simples* a sailor returns home after ten years' absence and finds among his children an infant of two years. He flies into a passion, but soon calms down and finally pardons.

Dans le Réve shows us a young poet who cannot reconcile his artistic temperament to the realities of life. He is angered against his mother who reminds him that money is necessary in order to live, and he accuses her of preventing his genius from developing. He says all this and in long monologue. Finally, he recognizes his ingratitude and returns to kinder sentiments.

Le Pendu returns to the traditions of the Théâtre Libre. The peasant Jean is in love with Marcotte and he is declaring his passion in a badly lighted hayloft when he sees the body of his father hanging from a rafter. He immediately cuts his father down, but as the old man appears to be dead, he takes his keys from his desk to get at his money. The father returns to life, but only to murmur an amorous prayer to Marcotte, whom he, too, is passionately in love with. He has hanged himself from excess of love, and he curses his son who has robbed him of the girl. After this scene he falls exhausted. Jean returns; Marcotte tells him what has taken place. "Do you know what you should do?" she asks. "No." "String up the old man, nobody will be any the wiser, and we can love each other in peace." So they string up the old man. Needless to add that a dummy is substituted for the actor who is presumably in the air as the curtain falls.

The concours of the Conservatoire have taken place, but they have not been very brilliant this year.

I have two deaths to announce, that of Auguste Vitti, the eminent critic of the *Figaro*, and that of the composer, Henri Litolff.

L. DE VEVRAIN.

Directeur de la Revue d'Art Dramatique.

ROME.

Aug. 31.—The death of Franco Faccio, which occurred in Doctor Riffi's private asylum, near Monza, has caused a void in the musical world of Italy which will be difficult, if not impossible, to fill.

There does not exist, never did exist (before Faccio), and perhaps never may exist again in Italy, a leader of orchestra to compare with him. He might have made a triple fortune had he consented to accept a regular engagement, but he would never leave his Scala, as he used to say, for the most lucrative engagement that could be offered him elsewhere. He made brief tours, as far as London at times. His last visit there was in 1889, when he went to conduct Verdi's *Otello*. But even then the mental disease which brought him to the grave had begun to show itself.

The admiration which the musicians of every country felt for Faccio during the performance of *Otello*, in London, amounted to fanaticism, everyone being wild to be presented to him. He received them all with a dreamy, far-away look, that astonished those who had only seen him with his conductor's baton in hand, which he still used with all the feverish power of his best days.

Poor Faccio! Only he knew how his astounding memory was taken from him, and how he had to make note of the most insignificant things, in order not to forget. Often he could not even remember where he lived—he, whose memory had been the marvel of all that knew him. Imagine—he never had a partition before him, when conducting. He conducted the longest and most difficult opera from memory. Even Wagner's operas were conducted like that. No wonder he went mad. In fact, it was during the rehearsals of the Meistersinger that Faccio would stop in the middle of a phrase, and, taking his head in his hands, would say: "Here! here! I don't know what it is, but there is something here that is killing me!" His friends became alarmed, but he only laughed, and the pain over, he would begin again. The illness began in the spine, and finished in paralysis of the brain.

Faccio began learning music very young. At sixteen he was already an accomplished musician and composer. When he left the Milan Conservatory of Music, he and Arrigo Boito went to Germany, Paris and London, and when he returned, he brought out a few operas. But none of them pleased. They were too German for Italian taste then. Seeing this, he devoted himself to concerts, and in this he achieved a triumph at once, and after a few seasons in Venice and other towns he was called to direct the opera at the Scala of Milan, and retained the post till his life-long and faithful friend Boito, undertook the sad task of conducting him to the asylum, where he died after sixteen months of the most excruciating suffering. At last, to prevent him from hurting himself, they gave him wooden toys to break. After a time he recognized no one—not even his more than brother, Boito, who was devoted to the last, going to see him, whenever he could.

Boito's Meisofele, and Verdi's *Otello*, will never again be heard as they were heard when Faccio conducted them. He entered into the composer's spirit as no other conductor did, and he interpreted their thought with passion.

When Mancinelli (who is no mean conductor) heard Meisofele conducted by Faccio, he rushed on to the stage after the prologue, and took Faccio in his arms, with tears in his eyes. Mancinelli had frequently conducted Meisofele himself, but he had not thoroughly understood it, until he heard it under Faccio's direction.

Faccio and Boito were boys together at school, and fought together for Italy's unity. A modern Damon and Pythias.

Faccio was very proud. He knew his worth, and would be obeyed. Woe to any member of his orchestra who dared answer any observation he made. He was feared and believed in. He ate very little and drank less. He had a small apartment, which did not cost him twelve dollars a month. The decorations of his rooms consisted chiefly of the wreaths and medals he had received during his career. He also kept his father's cap, which he wore when he was a cook. But so soon as Faccio could earn a dollar a day he made his father live with him. His father is still alive. He is over eighty years of age, and unfortunately mad—religiously mad—not sufficiently to be shut in an asylum, but he is watched night and day. He does not know of his son's death, not even of his illness. Faccio's whole fortune at his death consisted of \$40,000. It might have been much greater had he consented to leave Italy, which he would never do.

Boito's Nerone and Verdi's *Falstaff* will lose much by not having Faccio to direct them. There is no one to replace him, and

fortunately. He was fifty years of age when he died.

I notice in a contemporary that Mascagni's "last new opera" was a failure. Mascagni has only produced one opera as yet—*Cavalleria Rusticana*—which creates enthusiasm whenever and wherever it is heard. His *Mass (Messa)* at Orvieto was severely treated by some critics, but it was written years ago, when Mascagni was still a boy, and it contains snatches of melodies which afterwards were heard in *Cavalleria Rusticana*.

Mascagni did not wish it to be executed at Orvieto, but the authorities wanted his name among the festivities and he was overruled. The only fault, however, that can be found with this mass is, that it is too dramatic for the Church. This fault is the same that is found in all sacred music written by operatic composers. They cannot divest themselves of earthly passions.

On the dramatic stage I have a little novelty to record—a one-act play called *The Chameleon*. A certain detective has a young and romantic wife, easily impressed and guided by the novels she reads. It was, indeed, after reading Gaborian's works that she fell in love with and married the detective.

Then she falls in love with an opera singer, and, while her husband is away at his detective work, she listens to her new flame, singing love ditties under her window. She replies to him, by singing snatches from the *Traviata*. Then the lover jumps into the room from the balcony, guitar in hand. Shortly after the husband returns, and going softly to his wife's room to surprise her, is surprised in his turn. The lover rushes out and hides under the table; the husband follows, and the wife follows the husband.

Presently three shots are heard—the husband has avenged himself. At the noise, an old deaf servant, in night-dress and cap and a candle in his hand, enters, looks round and says: "I thought Misses called. I must have been mistaken. I'll go back to bed. Good night." Here the play ends.

There is nothing new here, is there? But the novelty consists in the fact that husband, wife, lover and old servant are all played by the same actor, who acts, speaks and sings in turn, as four different and perfectly distinct persons.

The author it was, who played the four parts at the first performance. He is a young Roman, short of stature, and slim in figure—with a very changeable and expressive face and he is well known in society here, for singing duets and trios all by himself, and this little comedy is one of the most amusing things we have seen on the Italian stage, for some years.

The celebrated actress, Bruse, has returned to Italy from her triumphs in Russia. She will begin an Italian tour early in the season, when one of the first pieces she will produce will be Giacosa's much-talked of *Dame de Chantant*. Giacosa will superintend the rehearsals in person.

Verdi says that since it is known that he is founding an asylum for superannuated lyric artists, he is besieged with letters begging money, pensions, loans, beds, dozers for poor girls to enable them to buy their outfit and furniture. Others beg him to take them into his house and board and lodge them, and teach them to be what he is. He receives these letters not only from Italy, but even from foreign countries. Verdi lays the blame for this nuisance on the newspapers that published the fact of his founding an institution for the poor artists.

A ridiculous and stupid mistake was committed a short time ago by the Italian police. An author-actor was declaiming parts of a new revolutionary drama to some friends in a café, when his words being heard without by two guards, he was at once arrested and locked up for the night. The next morning he was released, but meanwhile, he passed the night in prison. The guards apologized, but the author-actor is not satisfied.

S. P. Q. R.

FOREIGN ECHOES.

Adelina Patti will sail for America on Nov. 29.

The Trumpet Call at the London Adelphi seems to be a popular success.

Wilson Barrett's unhappy venture, the *New Olympic*, will probably be converted into a music hall.

Sir Edwin Arnold has signed a contract with Major Pond for a tour in the States, beginning in New York on Nov. 10.

Henry Arthur Jones confesses to having received \$5,000 from Daniel Frohman for the American rights to *The Dancing Girl*.

D. Christie Murray's play *Chums*, which was originally presented in Australia, will be seen for the first time in London on Aug. 27.

Henry Irving recently submitted to the very painful operation of having a portion of his uvula cut away. The operation was a success.

The English Rose is the success of the Surrey side of London.

Fate and Fortune has been taken off the stage of the London Princess.

A. W. Pinero has completed his new comedy for Terry's Theatre. It will be produced on Oct. 20.

The French serio-comic singer, Paulus, will sing in London at the Trancadero before he comes to New York.

Henry Lee has commenced a suit for libel against the *London Era*. He claims five thousand dollars damages.

T. G. Warren has written a new curtain raiser entitled *Hoop La*. It is played in front of Hu-band and Wife at the London Court.

The Plebeian, which was tried successfully at a London matinee some time ago, will probably go into the bill at Toole's before long.

Another pantomime without words will be seen shortly in London. It is entitled *Vuette*, and is by the same author as *The Prodigal Son*.

They are speculating in London on the establishing of a subsidized municipal theatre when Sir Augustus Harris becomes Lord Mayor.

A recent issue of the English magazine, *Black and White*, contains a full-sheet supplement depicting the leading dramatists of England.

A recent issue of the *London Echo* contains an elaborate portrait sketch of J. T. Coe, the director of the English Independent Theatre.

Edward Compton begins his management of the London Opera Comique on Sept. 20. His opening play is Henry James' dramatization of his novel, *The American*.

David Christie Murray has had to change the title of his play, *Chums*, before presenting it in London, that title having been used before. He says he will call it *Ned's Chum*. What's the matter with Pals?

Ellen Terry's daughter will shortly make her debut under the name of Ailsa Craig. Her son, Gordon Craig, has already distinguished himself, and is now touring the English provinces with Sarah Thorne.

Henry Arthur Jones will begin his author management scheme at the London Avenue Theatre about Oct. 15. The play is one from his own pen, of course, and is in three acts. He has engaged, among others, the following artists: Winifred Emery, Lillie Belmore, Lady Monckton, Weedon Grossmith, Lewis Waller, and Yorke Stephens.

Carados, of the *London Referee*, says that the new theatre which Mr. Edwards is building in Cranbourne Street may, owing to certain hitches, not after all be leased by Miss Agnes Huntington. If these hitches should not be straightened out, it is not unlikely that Augustin Daly may next year rent the house for the periodical exploitation of his company.

Concerning the recent dispute between Author Jones and Actor Willard the *London Referee* says:

"To-night Author-Manager Jones replied to the remarks made upon him in the *Pall Mall Gazette* last week by Actor-Manager Willard. To begin with, Jones objected to Willard's inference that he (J.) based the character of Cyrus Blenkarn in *The Middleman* upon a character in Arkerwright's *Wife*, which, you know, was itself—well, say 'conveyed.' Jones then repudiates with scorn another inference of Willard's to the effect that his (Jones') only anxiety was about picture-posters. 'As a matter of fact,' says Jones, 'no one dislikes picture-posters of all sorts more than I do, and I have never seen any pictorial illustrations of my own pieces adorning the boardings that would not have kept me out of the theatre if I had been an independent playgoer.' Mr. Jones then expresses his 'deepest gratitude' to Mr. Willard for W.'s 'magnificent interpretation' of the part of Cyrus Blenkarn, adding that no less a debt of gratitude is due from him (J.) to Mr. Mackintosh, whose admirable rendering of the comparatively thankless and unsympathetic part of Chandler had (in J.'s opinion) quite as much to do with the success of the play. After this Jones denounces Willard for not following his stage directions in *Judah*, and declares that when he complained Willard denied his right to interfere with the stage management at all, and, in the hearing of all the company, shouted to the stage door-keeper an order that Mr. Jones was not in future to be admitted to the Shaftesbury Theatre. After this they forebore to speak when they passed by, until Palmer, of New York, poured oil on the troubled Willard—I mean waters. Among Jones' other grievances is the fact that when in America Willard dared to put 'a conventional happy ending' to Jones' play *Wealth*—not only without consulting Jones, but without even informing him, and finally added insult to injury by omitting from the (N. Y.) *Judah* bills 'any indication of the authorship.' And now I suppose Willard will shed ink before he sails for the States next Saturday.

Marie Hubert Frohman has a stage personality that is her own: she is rather striking fact. Her power, dramatic and elocutionary in a climax is something of a surprise to those who are not anticipating a well poised and sustained emotional outburst from one so frail and delicate in appearance. It is this ability to seize a dramatic climax and own power it that makes her performance so a certain. — *Springfield Republican, Dec.*

FORT WAYNE.—MASONIC TEMPLE. The Devil Mine had a top-heavy house Aug. 12. They reported excellent business this season.—G. HARRIS.

Albert has booked the best attractions on the road, and the season promises to be a penny success. With a new drop curtain, carpets, and the interior decorated, the Opera House makes an attractive appearance.

MEMPHIS.—**THEATRE.** Cleveland's Big City Show opened the season of this theatre Aug. 25, to a paying business. The performance was below the usual standard of the many minstrel shows. The South, Frank Daniels in Little Black Sambo, Myrtle's Topsy, McCabe and Young's Colored Minstrels will open this house Aug. 27. **GRAND OPERA HOUSE.** George Wilson's Minstrels will open the Grand, Aug. 27. **EAST END PARK.** The English Opera House, their successful engagement. **JACKSON MOND PARK.** The Panton Ladies' Brass Band is to fair business. This band, which is composed of thirteen women, discourses popular airs and classical music. **THEATRE.** Frank Gray, formerly manager of the Grand Opera House of our city, but now business manager of William C. Lee, will leave for Boston to join his co., Harry Talley, a local amateur minstrel, joined Cleveland's Minstrels here under the stage name of Harry Lee. Ida Foreland will go with Pete Baker, Violet Carleton with O'Dowd's Neighbors, Thomas Persse with The Sea King, and Henri Leon with The New York Casino Co. They were members of the English Opera, playing at East End Park. The great Boston success Niblo, is to positively appear only one week in the South, two nights in Nashville and four nights at the Grand in this city. John Mahoney is to be treasurer of the Lyceum. George H. Hark, of the Grand, and E. L. Loring, of the Memphis, are to occupy their old positions as treasurer of their respective houses. A benefit was given the local managers of the East End Park, Messrs. Farley and Deane, by the English Opera Co. at the Park. The entertainment and proceeds were satisfactory.

BRISTOL.—**HARLEQUIN OPERA HOUSE.** This house opened Aug. 25 with George Wilson's Minstrels to a satisfactory business. This house has been greatly improved during the summer by a new arrangement of the seating capacity, and of increased ventilation—Oliver Taylor, a member of the MacLean-Prescott Co., who has been spending the summer at his home here, joined his co. at Lexington, Ky.

TEXAS.

DALLAS.—**ONE CLIFF SUMMER THEATRE.** English Opera Co. closed their season here Aug. 15. Ferris Hartman was tendered a benefit, and his friends turned out en masse. He was presented with a gold watch and chain by his admirers. George Robinson, the manager, had a benefit and every seat as well as every camp stool was utilized. This Co. made a very favorable impression on Dallas theatregoers, and everybody would be glad to see them again next summer. The principal artists were Victoria Termini, Rita Selby, Clara Lavine, Messrs. Hartman, Raffel, Grant, Lang and Eckhardt. Miss Lavine, the contralto of the Co., deserves special mention for her work. Her fine voice and graceful acting as the southerner as well as in her "Pia" part will not soon be forgotten here. Ferris Hartman as stage manager worked faithfully to present the different operas in fine style, and he can rest assured that all were well pleased. **GRAND MUSIC HALL.** Rising Manhattan Opera Co. week of Aug. 25 in Three Black Cloaks to large audiences. Agnes Sherwood as Isabella made a pronounced hit. Mr. Rising was heard to good advantage as Don Luis. Mr. Sykes in his comical lion Hase was very pleasing, and so was Harold as Don Philippe. The Co. gave the Mas of and Said Pasha week of Aug. 22 to a crowded night. Miss Sherwood as Bettina, the Mascotte, made a distinct success, and was the recipient of many floral offerings. Rita Selby was joined in the principal roles by Bettina Termini and Messrs. Hartman and Raffel left here for New York to join The Khedive Co.—Ed. Grant, of the English opera Co., has retired from the stage, and will engage in business in this city, where he has made many friends. Dallas Opera House will be ready to open about Sept. 25. Mr. Ames is pushing the work rapidly.

EL PASO.—**GRAND OPERA HOUSE.** The management of the Opera House has changed hands for the second time since last March. E. L. Denison having bought the lease of Messrs. McWhirter and Nelson. Mr. McWhirter went to Bluefield, Nicaragua, C. A., and Mr. Nelson to New Orleans. Our season will open during Fair week, opening Sept. 7, with Miss Helen Raynes and Co. for four nights, followed by 25 to 30 McCabe and Young's Minstrels.

EL PASO.—**MYERS OPERA HOUSE.** The regular season will open with Neaton Beers in Lost in London Sept. 12. This house has been renovated and thoroughly cleaned up in general during the summer, not forgetting the dressing-rooms, all of which are supplied with conveniences. A very prosperous and profitable season is predicted.

FORT WORTH.—**GRAND OPERA HOUSE.** The improvements to this house are being rapidly completed. The dressing-rooms under the stage have been ceiling, kalsomined, and will be carpeted, making them superior to any in the South. Messrs. Cox and Kippert, the scenic artists, are working like trojans, and visitors to the theatre upon its opening, Sept. 25, will hardly know the house. The seats have been newly upholstered, and the house is really new throughout.

WHEELING.—**ROSE'S OPERA HOUSE.** McCabe's Minstrels will open the season Sept. 2. A breezy time Co. 26; Manhattan Opera Co. 28. A number of leading attractions have been booked for the season. We have a railroad recently completed which puts us in direct communication with Dallas and connects with other railways in the State. The season bids fair to be better than ever before. The theatregoers have been thoroughly disgusted with many of the plays presented here, and now hail with delight the splendid attractions secured by Mr. Rose for this season.

AUSTIN.—**MILLET'S OPERA HOUSE.** Business Manager Long has not yet completed the bookings for Millet's for next season, but among the special attractions will be the English Opera House, and Florence. **GOSPEL.** A. H. Myers, who has been ahead of Lillian Lewis and Richards and Pringle's Minstrels, is in the city. Mr. Myers will go out as business manager of A Pair of Scissors Co. next season. **Joe Griffith,** our ex-bill-poster, is running his shack here with good success. Amateurs will play Nevada, or, the Last Nine, Sept. 4, with the following cast: Charles Trimble, M. Van Orden, Jim Finch, Will West, Stuart Francis, Eugene McGuire, Omar Casper, Walter White, W. W. Wilson, Miss Johnson, and Miss Darrell. **Lee Peeler** and Tom Bowers, two Austin amateurs, have come on the professional stage. Mr. Peeler will play with Rose Osborn and Mr. Bowers with McGuire's Alhambra Co.

UTAH.

SALT LAKE CITY.—**SALT LAKE THEATRE.** The engagement played by the Lyceum Co. Aug. 22 was a very successful one. The receipts were fully \$1,000. They presented the following repertoire: Charity Ball, The Idler, The Wife, Charity Ball, matinee, Old Heads and Young Hearts, consider The Idler the best piece they play, although The Charity Ball drew the most money. The S. R. O. sign was thrice hung out. Effie Shannon made many friends here. Georgia Cayvan, Mrs. Thomas Warren and Messrs. Kelcey and Karcif are old favorites here, and were warmly welcomed. **THEATRE.** The Lyceum Co. were made the recipients of many social attentions while here. They were the guests of H. J. Grant on Grant Brothers' Tally-Ho "Raymond." It is made for forty persons, but there were forty-eight aboard. The coach was drawn by eight beautiful horses, black and white, hitched alternately. The Co. were driven to all points of interest in the city. At the large Tabernacle Organist Joseph Daynes favored them with some choice music on the great organ. They were photographed with the Mormon Temple as a background. Mrs. Nettie Snell gave a supper after the performance of The Wife. Maggie Sawyer (a sister of Ada Sawyer, Cora Tanner's co.) gave the ladies of the Lyceum Co. an afternoon tea. Sainsbury and Johnson made some beautiful photographs of Georgia Cayvan, Effie Shannon and W. J. LeMoine. The breaking of the curtain weights on the night of the first performance created some consternation as the curtain for full fifteen minutes could be neither raised nor lowered. Miss Crossman was extremely ill during her stay, and her parts were hastily assumed by Mrs. Gregory, who did exceedingly well. Miss Crossman was lately able to proceed with the Co. The Pavilion Theatre—a canvas tent show—have been pirating plays, and were playing Haid by the Enemy under

the title of Through the Lines. They were stopped by a telegram from the owners to H. G. Whitney, manager of the Salt Lake Herald.

VERMONT.

RUTLAND.—**GRAND OPERA HOUSE.** Birds of a Feather to a large audience Aug. 20.

VIRGINIA.

NOANOKE.—**GRAND OPERA HOUSE.** George Wilson's Minstrels Aug. 25 to a packed house. Rice and Barton's Rose Hill Folly Co. 25 to an immense house, although the rain came down all day in torrents.

PETERSBURG.—**ACADEMY OF MUSIC.** The season will open Sept. 7 with Castles in the Air.

RICHMOND.—**NEW RICHMOND THEATRE.** Rose Hill's Folly Co. Aug. 25 to a large and well-pleased audience. C and I opened a two nights engagement 25 to a large house. Keep it dark next. **MORRIS A. ADAMS.** Co. of the Bobby Taylor in Sport McAlister 25 to a fair house. This is a good Co. and deserves better patronage. **THEATRE.** The Richmond Theatre having been rebuilt, decorated and re-seated from top to bottom, will hereafter be called the New Richmond Theatre.

NORFOLK.—**ACADEMY OF MUSIC.** The Annandale and Hamilton Grand English Opera Co. played to good business Aug. 22. This is one of the best Co. that we have had here for some time and the theatregoers were very enthusiastic. Martha presented by the Co. on the first night made quite a hit. Rose Hill Folly Co. 25 to an audience made up almost entirely of the sterner sex. C and I to a good house 25. The upper galleries were very much pleased at the horse play in the piece.

LYNCHBURG.—**GRAND OPERA HOUSE.** George Wilson's Minstrels opened the season here Aug. 25 to the largest and best paying house seen here for some time. The Annandale Hamilton English Opera Co. 25 to a large and refined audience, giving one of the best performances seen here in opera for years. **THEATRE.** Miss Cummings, of Annandale and Hamilton Opera Co. will play the title III here, and the Co. had to proceed without her.

WASHINGTON.

SPOKANE FALLS.—**AUDITORIUM.** Twelve Temptations to large houses Aug. 25. The Hustler and Sol Smith Russell 25-1.

TACOMA.—**TACOMA THEATRE.** The Twelve Temptations Aug. 25 to an overflowing house; 83 tickets for standees were sold. The receipts were over \$1,000.

WEST VIRGINIA.

WHEELING.—**GRAND OPERA HOUSE.** Cleveland's Minstrels Aug. 25 very good performance and good business. F. W. Keene opened his season in Louis XI with splendid support before a full house. 25. Alberts' Galatin as Marie, and Frank Hennig as Nemours were particularly strong. The audience was delighted. **GRAND OPERA HOUSE.** Hicks-Sawyer Minstrels 25 to a large house, and gave satisfactory performances.

WISCONSIN.

LA CROSSE.—**THEATRE.** Baldwin Melville comb. fair week Aug. 25-1. Frederick Warde 8; Shenandoah 10.

RACINE.—**THEATRE.** Carter's Fast Mail, fine performance, to good business Aug. 25. The scenic effects are fine. Charles Frohman's Men and Women 25.

FOND DU LAC.—**CRESCENT OPERA HOUSE.** The season was opened Aug. 25 by Hettie Bernard-Chase in Uncle's Darling to a large audience. Miss Chase is charming as ever. She had good support, and the audience was well pleased.

MILWAUKEE.—**ACADEMY OF MUSIC.** The Fast Mail was given before two of the largest audiences that ever assembled in the Academy Aug. 25. 25. The regular season at this house does not begin until 3, when The Old, Old Story will be presented. **THEATRE.** The Bijou will open its regular season Sept. 2 with The Fortune teller. The Fortunate and the Davidson 25 with Men and Women at 25. **Manager Brown** is anticipating an immense business during this week and I trust the capacity of his theatre will be tested at each performance. A complimentary benefit will be given Mr. G. C. Weinberg at the Bijou 25. Mr. Weinberg, who has signed very prominently in amateur entertainments here for the past few years, has accepted a position with Rentrifrow's Parfumeries and will join them early in September. He is possessed of much ability and will some day make his mark in comedy. The season of opera at the Park closed 25, and although it has not been a very successful one financially, much praise is due the management for the excellent production of each opera that has been given. **Manager Zabel** of the Park, had a benefit 25. It was a decided success.

MADISON.—**PULLER OPERA HOUSE.** Hettie Bernard Chase in Uncle's Darling to a fairly good house Aug. 25. Lincoln J. Carter's The Fast Mail to a top-heavy house 25. The regular season here will open 25 with The Fortune teller and Men and Women.

SHREVEPORT.—**SHREVEPORT OPERA HOUSE.** Hettie Bernard Chase in Uncle's Darling Aug. 25 to a good-sized house.

CANADA.

WINNIPEG.—**PRINCE OF WELLS OPERA HOUSE.** J. C. Lewis St. Plunkard drew crowded houses Aug. 25, 26.

MONTREAL.—**THEATRE ROYAL.** Birds of a Feather to S. R. O. week of Aug. 25. Charles Rowser as Bob Pellet, H. D. made a great hit. His acting was really an artistic treat. Marie Sallera, a very bright and clever comedienne, was the star. The Little Ticoon, the inside of the hall is being entirely reconstructed from designs by McElrick. The building forms part of a handsome old stone block on one of the principal thoroughfares of the city, St. Catherine Street West. When finished the theatre will undoubtedly be one of the handsomest in Canada. The hall will be lighted throughout by electric lights. The brass work furnished by Robert Mitchell and Co., of this city, cost \$10,000. All the chairs on the ground floor will be covered with plush. A. J. Garrard, scenic artist, is now at work on the scenery and the new drop curtain, which is well in keeping with the name of the house, the design being a medallion of Queen Victoria surrounded by heavy draperies, with a view of Windsor Castle in the distance. The orchestra has been carefully selected, and will be one of the best ever heard in Montreal. A number of first-class attractions have been already booked. The Lyceum is closed for reconstruction and improvement. It will open again Aug. 31.

QUEBEC.—**TERRA HALL.** The Frost-Fanshaw Co. opened a week's engagement to good business, change of bill nightly. This Co. will do very well, as it is the first Co. here this summer and folks are taking advantage of it. **ARENA.** John Robinson's Circus 25. Very heavy rain prevented performance 25 and the money was refunded for tickets sold.

TORONTO.—**GRAND OPERA HOUSE.** An appreciative and large audience attended the opening of this house Aug. 25, when The Black Hussar was given by the Roth Lyric Opera Co. Joe Herbert, an old Toronto favorite, is with the Co., and had a rousing reception. He was ably assisted in his comic work by Mr. Burdum. Lilly Post is as lively as ever. George Lyding has a magnificent voice and was encored several times. Mikado and Amorita will be given the rest of the week. The orchestra, under the able management of Mr. Frost, was very satisfactory. **TORONTO OPERA HOUSE.** A large audience witnessed the opening performance of The Midnight Alarm Aug. 25. Its initial performance in Toronto. The scenery is beautiful and the Brooklyn Bridge very realistic. Edith Julian deserves special mention as Sparkie. The Co. is good. **MOORE'S MUSIC THEATRE.** This place opened under the new management 25. The Cyclorama and Conchological departments are new, and will be appreciated. **THEATRE.** H. H. Jacobs was in the city last week. He will manage The Irish Honor Co. this season. Crowds will visit Hanan's Island, where Manager J. C. Conner has first-class attractions. Birds of a Feather are booked at the Toronto Opera House week of Aug. 31.

BELLEVEILLE.—**GRAND OPERA HOUSE.** The Roth Lyric Opera Co. opened the Opera House season Aug. 25, 26. They presented The Black Hussar and Mikado to fair houses.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, making them in time to reach us Friday.

DRAMATIC COMPANIES.

A BARREL OF MONEY. Jackson, Mich., Sept. 1. Adrian 2, Goshen, Ind., 2. Pullman, Ill., 2. Englewood 2, Valparaiso, Ind., 2. Marion 2, Huntington 2, Logansport 2, Anderson 2, Ellettsville 2. A SOCIAL SASSON. Des Moines, Ia., Aug. 31. Sept. 1, Bay City, Mich., 2, East Saginaw 2, Flint 2, Pontiac 2, Vpsilanti 2, Ann Arbor 2. **ATKINSON-LINDEN.** Paris, Ind., Aug. 31-Sept. 5. Champaign 2, Kankakee 2-12.

AND GRAY. Providence, R. I., Aug. 31-Sept. 5. A. W. FARRINGTON. Monroe, La., Sept. 4, Port-au-Prince, St. Louis, Mo., 4-12.

AFTER DARK. Boston, Mass., Aug. 31-Sept. 5. Lynn 2, 12, Worcester 2, Springfield 2, Lawrence 2, 12, Chelsea 2, 12.

AN AMERICAN BOY. New Haven, Conn., Aug. 31-Sept. 5. Andover, Mass., 2. Waltham 2, Marlboro 2. ALL THE COMFORTS OF HOME. Brooklyn, N. Y., Sept. 7-12.

ALMA HEYWOOD. Bowling Green, O., Sept. 5. Findlay 2, Wapakoneta 2, Sidney 2, Mechanicsburg 2, Marysville 2, Marion 2, Kenton 2, Urbana 2.

ARTHUR MITCHELL. Hudson, N. Y., Aug. 31-Sept. 5. A FAIR REHEARSAL. Brooklyn, E. D., Aug. 31-Sept. 5. Harlem, N. Y., 7-12. Baltimore, Md., 12-15.

A STRAIGHT TIP. Boston, Mass., Aug. 31-Sept. 5. ASLEEP AND AWAKE. Bethlehem, Pa., Aug. 31, Sept. 1, Reading 2, Pottstown 2, Freedland 2, Hazleton 2, Girardville 2, Pottsville 2, Shamokin 2, Williamsport 2, Harrisburg 2, Lancaster 2, Philadelphia 2-12.

ANNIE WARD TITANY. Boston, Mass., Sept. 12-15. A BRAVE WOMAN. Parkersburg, W. Va., Aug. 31-Sept. 5.

A WOMAN'S WEDDING. Brooklyn, N. Y., Aug. 31-Sept. 5. Philadelphia, Pa., 7-12.

A TURKISH BATH. Cincinnati, Wyo., Sept. 1. Laramie 2, Rawlins 2, Rock Springs 2, Evanston 2, Park City, Utah, 2, Logan 2, Ogden 2, 12, Oakland, Cal., 12-15.

JOHN HENNING. Newark, N. J., Aug. 31-Sept. 5. Philadelphia, Pa., 7-12.

BLANKET STOLE. Norfolk, Va., Sept. 1, Suffolk 2, Farmville 2, Lynchburg 2, Danville 2.

BEHRE JARVIS. Winfield, Kans., Aug. 31-Sept. 5. BOY DRILL. NEWARK, N. J., Aug. 31-Sept. 5.

BLUE JEANS. Chicago, Ill., May 31-indefinite.

BOBBY CAYLOR. Atlanta, Ga., Sept. 1, 2. Ansonia, Ala., 2. Birmingham 2, 5. Columbia, Ga., 2. Augusta 2, Charleston, S. C., 2-12.

BOTTOM OF THE SEA. Baltimore, Md., Aug. 25-Sept. 5. Brooklyn, N. Y., 7-12. New York city 14-15.

BILL VYE COMEDY. New York city Sept. 7-12. BLACK DRAGON. Fall River, Mass., Aug. 31-Sept. 5. Warren, R. I., 2. Westerly 2, Manchester, Conn., 2. Portsmouth, N. H., 2. Meriden, Conn., 2. Bristol, S. Rockville 2, Amherst, Mass., 2, Palmer 2, Chicopee Falls 2.

BIRDS OF A FEATHER. Toronto, Ont., Aug. 31-Sept. 5. Buffalo, N. Y., 7-12.

BOLLE SEVENSONS. Gouverneur, N. Y., Aug. 31-Sept. 5.

BROTHERS MELVILLE. Lacrosse, Wis., Aug. 31-Sept. 5.

RANDEE KING. Philadelphia, Pa., Aug. 31-Sept. 5. BUNCH OF KEYS. Pittsburg, Pa., Aug. 31-Sept. 5. CRAVEN COMEDY. White Haven, Pa., Aug. 31-Sept. 5. Berwick 2-5.

CARROLL JOHNSON. Chicago, Ill., Aug. 31-Sept. 5. CARROLL JOHNSON. Chicago, Ill., Aug. 31-Sept. 5. CHATEAU DE LA FORT. Memphis, Tenn., 12-15. Chattanooga 2, 12.

CLEMENTINE CASE. Washington, D. C., Aug. 31-Sept. 5.

CHARLES DICKSON. Denver, Col., Aug. 31-Sept. 5. CHICAGO COMEDY. Britt, Ia., Aug. 31-Sept. 5. CAROLINE. Chicago, Ill., Aug. 31-Sept. 5.

CLEMENTINE CASE. Minneapolis, Minn., Aug. 31-Sept. 5.

CHARLOTTA THOMSON. Elmira, N. Y., Sept. 2. Hornellsville 2, Erie, Pa., 2. Olean, N. Y., 2. Bradford, Pa., 2. Salamanca, N. Y., 2. Jamestown 2. Union City, Pa., 2. Warren 2, Titusville 2, Oil City 2, Butler 2, New Castle 2, Toledo, O., 12, 15.

CHAS. A. GARDNER. Buffalo, N. Y., Sept. 1, Dunkirk 2, Olean 2, Bradford, Pa., 2. Warren 2, Frankfort 2, Kittanning 2, New Castle 2, Wheeling, W. Va., 2, Washington, Pa., 2. McKeesport 2, Cumberland, Md., 12-15.

CUSTER (Fleming). Wheeling, W. Va., Sept. 1. CRUISERS LAWS. New York city 25-Sept. 5. Mored, R. I., 2. Meriden, Conn., 2. Chattanooga 2, 12.

CITY DIRECTION. Utica, N. Y., Sept. 1. CORNER GARDEN. Port Townsend, Wash., Sept. 1. Tacoma 2.

CITY DIRECTION. Denver, Col., Aug. 31-Sept. 5. Omaha, Neb., 2-5. Council Bluffs, Ia., 12. Sioux City 12, 15. St. Paul, Minn., 14-15.

COUNTY FAIR. St. Louis, Mo., Aug. 31-Sept. 5. CHICAGO'S HOME. St. Louis, Mo., Aug. 31-Sept. 5. CHICAGO, Ill., 2-12.

DARLING-FOX'S WIDOW. Waterbury, Conn., Sept. 1. Birmingham 2, New Haven 2, Bridgeport 2-12. DANIEL SULLY. New York city Aug. 31-Sept. 5.

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DOWNING HASSON. Buffalo, N. Y., Aug. 31-Sept. 5. DANIEL SULLY. New York city Aug. 31-Sept. 5.

SYRACUSE. 10-12. Buffalo, 12-15. Rochester 12-15.

GRAND OPERA. St. Paul, Minn., Aug. 31-Sept. 5. CHAS. H. EMMETT. Hoboken, N. J., Sept. 1, 2. Pater-son 2-5.

GLOBE THEATRE. Wyoming, Ia., Aug. 31-Sept. 5. GEORGE C. STALEY. Minneapolis, Minn., Aug. 31-Sept. 5. Milwaukee, Wis., 12-15. Chicago, Ill., 12-15.

HETIE BERNARD-CHASE. Wausau, Wis., Sept. 1. Merrill 2, Green Bay 2-4.

HOCK IN THE GROUND. Poughkeepsie, N. Y., Sept. 2. Newburgh 2, Elizabeth 2, Yonkers 2, New Brunswick, N. J., 25. Trenton 12, Harlem, N. Y., 14-15.

HAND OF FAIR. Harlem, N. Y., Aug. 31-Sept. 5. Hoss and Hoss. Rochester, N. Y., Aug. 31-Sept. 5. Toronto, Ont., 2-5. Cleveland, O., 7-12. Louisville, Ky., 14-15.

HEADS OF NEW YORK. Philadelphia, Pa., Aug. 31-Sept. 5.

JEN-HAW-TEN BROOKS. Bath, Me., Sept. 1. Waterloo 2, Bangor 2, Lewiston 2, Arhol 2, Pittsfield 12, 15.

JENAS AGAIN THE SEA. Chicago, Ill., Aug. 31-Sept. 5.

JENAS 2. New York city Sept. 3-indefinite.

HENRY CHAMBERLAIN. Boston, Mass., Aug. 31-Sept. 5. Taunton 2, Putnam, Conn., 2. Waterbury 2, New Canaan 2, Stamford 2, Hightstown, N. J., 12. Philadelphia, Pa., 14-15.

HENRY AND VON LEEB. So. Shields, Eng., Aug. 31-Sept. 5.

HERMANN COMEDY. Sullivan, Ill., Aug. 31-Sept. 5. IRISH CORPORAL. Philadelphia, Pa., Aug. 31-Sept. 5. Baltimore, Md., 7-12. Washington, D. C., 14-15.

IVY LEAF. Detroit, Mich., Aug. 31-Sept. 5. Toledo, O., 7-12.

IRISH MONSTER. Brantford, Ont., Sept. 7-12. Simcoe, St. Thomas 2, 12. Ridgeway 2, Chatham 2, 12. Sarnia 12.

IRISH TRACK (Aker's). Greensburgh, Pa., Sept. 4. Irwin 2, Pittsburg 7-12.

IRISH KENT. Reading, Pa., Sept. 4. Allentown 2, Saugerties, N. Y., 2. Housic Falls 2, Troy 2, Albany 2-12.

IRISH VICTORY. Louisville, Ky., Sept. 14-15.

JOSEPH HAWORTH. Trenton, N. J., Sept. 2. J. H. WALLACE. Philadelphia, Pa., Aug. 31-Sept. 5. JARVIS COMEDY. St. Louis, Mo., Sept. 6-12.

JAMES KELLY. Washington, D. C., Aug. 31-Sept. 5. Wheeling, W. Va., 7-12. Cambridge, O., 12. Chillicothe 2, Cincinnati 2.

JAMES O'NEILL. Bridgeport, Conn., Sept. 10, 11. Jenas, New Haven 12. Waterbury 2, New Britain 2, Springfield, Mass., 2.

JANE. New York city Aug. 31-indefinite.

JOE THE WESTERNER. Brooklyn, N. Y., Aug. 31-Sept. 5. Bridgeport, N. J., 2. Atlantic City, N. J., 12. Alexandria, Va., 2. Fredericksburg 2, Norfolk 2, Suffolk 2, Richmond 2, 15.

JOHN DILLON. Des Moines, Ia., Sept. 1-2, Omaha, Neb., 2-5.

J. K. EMMETT. Bloomington, Ill., Sept. 1. Elgin 2, Racine, Wis., 2. Madison 2, Fond du Lac 2, Milwaukee 2, Janesville 2, Rockland, Ill., 12, Peoria 12.

JOSHUA SMITH. Goshen, N. Y., Sept. 1, Port Jervis 2, Newton, N. J., 2. Washington 2, Flemington 2, Clinton 2, Dover 2, Boonton 2, Morristown 2, Perth Amboy 2.</

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W. J. GILMORE'S NEW DEVIL'S AUCTION.

A Brand New Production. Opened its Season at the Academy of Music, Reading, Pa., August 25, 1891. A Hit from the Curtain Rise. Critics' Verdict: **THE MOST MAGNIFICENT SPECTACLE YET PRODUCED BY WM. J. GILMORE.**

W. J. GILMORE'S RECONSTRUCTED TWELVE TEMPTATIONS.

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New York Press Opinions.

Good humor shone through all Mr. Gardner's work.—*N. Y. Herald, Aug. 24, 1901.*

Mr. Gardner is an actor worthy of the play. He has a good voice.—*N. Y. Tribune, Aug. 24, 1901.*

There are several interesting characters in the piece. Charles A. Gardner, who takes the leading part, conducted himself so as to excite the vehement approval of the audience.—*N. Y. Times, Aug. 24, 1901.*

Mr. Gardner is very successful as a delineator of the German character, and his new play, Captain Karl, contains a number of songs which gives him an opportunity to display his ability as a singer.—*N. Y. World, Aug. 24, 1901.*

The audience was very large and enthusiastic. Mr. Gardner in Captain Karl can simulate pathos admirably; he also dances gracefully. Plenty of pretty songs were heard and were received with hearty applause.—*N. Y. Sun, Aug. 24, 1901.*

Charles A. Gardner, supported by a very good company, began the season at the Grand Opera House last night in his romantic comedy, Captain Karl. Mr. Gardner sang several new songs during the action of the piece and was several times recalled.—*N. Y. Recorder, Aug. 24, 1901.*

Possesses distinctly original traits. To the little ones he particularly endeared himself, and sang with the sweetness of a thrush.—*N. Y. Press, Aug. 24, 1901.*

A highly appreciative audience greeted Charles A. Gardner, the German dialect comedian, at the Grand Opera House last night. Mr. Gardner has a pleasant, smiling face, good teeth, an easy manner, and dances with skill and grace. He has the power of pleasing his audience, and when an actor does this, he has the qualities which command success. The singing by the Fatherland Tyrolean Quartette was exquisite. The scenery deserves special mention.—*N. Y. News, Aug. 24, 1901.*

Mr. Gardner has much in his favor, and his work was conscientious and agreeable. He was supported by a good company.—*N. Y. Evening World, Aug. 24, 1901.*



New York Press Opinions.

While Mr. Gardner is on the stage there is plenty of fun. When he is not on the stage the play is sufficient to amuse even the uninitiated.—*N. Y. Advertiser, Aug. 24, 1901.*

Charles A. Gardner, a clever and experienced representative of German dialect comedy, was seen at his best in the title role of a new comedy called Captain Karl. The part afforded Mr. Gardner ample opportunities for the display of his pleasing stage presence and capital singing and dancing. Mr. Gardner fully deserved the warm welcome he received.—*N. Y. Clipper, Aug. 24, 1901.*

Mr. Gardner is one of those round-faced, jovial beings who are constantly bubbling over with good humor and making mirth contagious. His new songs were all encores, and his dancing brought down the house. The play is a sure winner for Mr. Gardner, who has thus added an important triumph to his list of successes.—*N. Y. Dramatic News, Aug. 24, 1901.*

Captain Karl is a play for the public to which it appeals, and it succeeds admirably. There is a pathetic and romantic story running through its length—a story always fascinating to men and women—and the interest of the audience is held from start to finish. Abundance of good comedy. The songs are all new and each one was heartily enjoyed.—*N. Y. Dramatic Mirror, Aug. 24, 1901.*

We have a number of German dialect comedians, but few have attained the position given to Mr. Gardner in the theatrical world. He has a pleasant appearance, dances with a great deal of grace, and is an actor whose prominence has been gained by industrious work. It is because of his exceeding fine acting and his plays that he is considered the best German comedian we have, and the stage is in need of more like him.—*N. Y. Dramatic Times, Aug. 24, 1901.*

Captain Karl, with Charles A. Gardner as the centre of attraction, is a position that he fills with easy grace and ever increasing honors. Captain Karl has a future before it and a mint of money for its projectors.—*Sunday Standard, Newark, Aug. 24, 1901.*

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